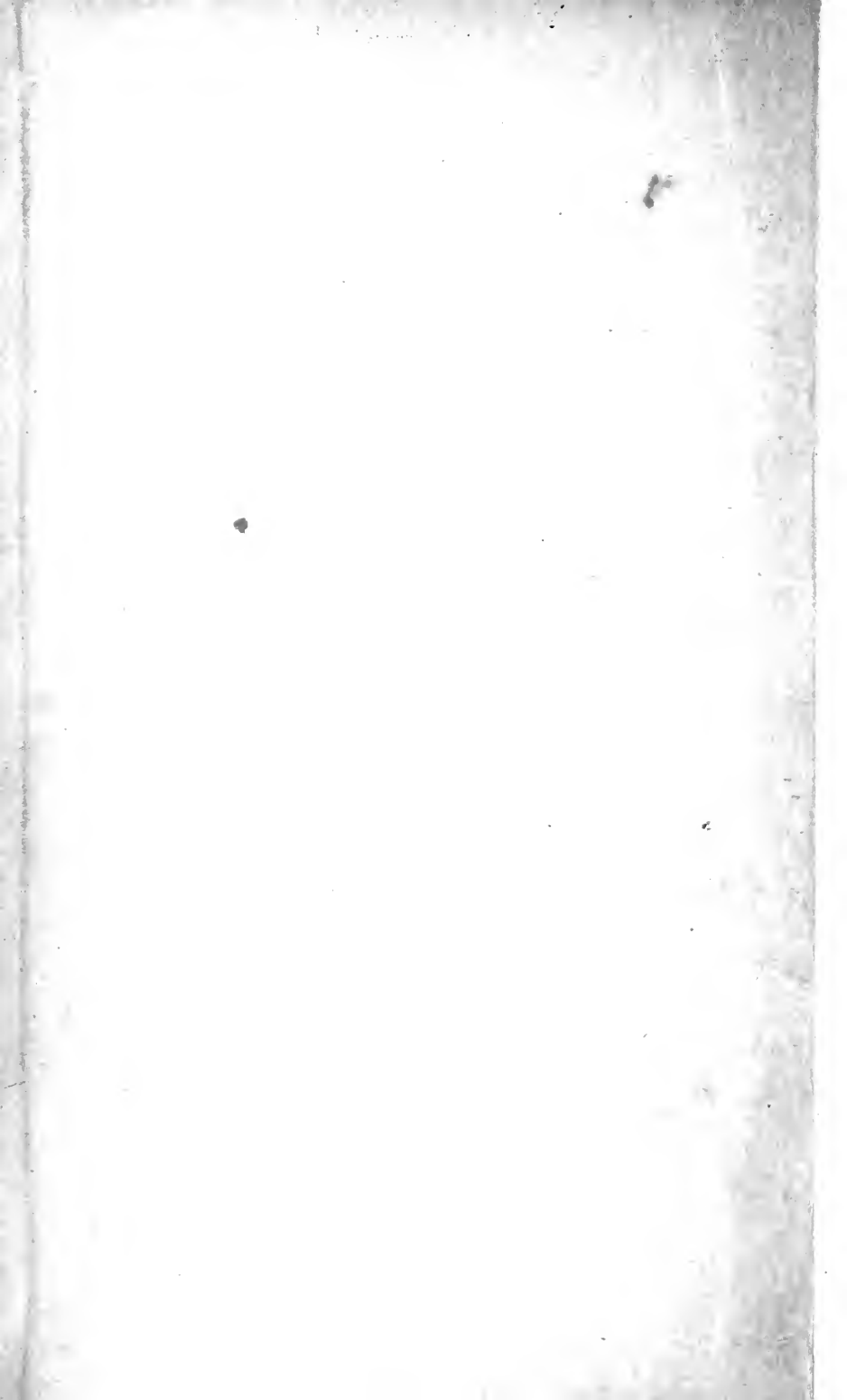


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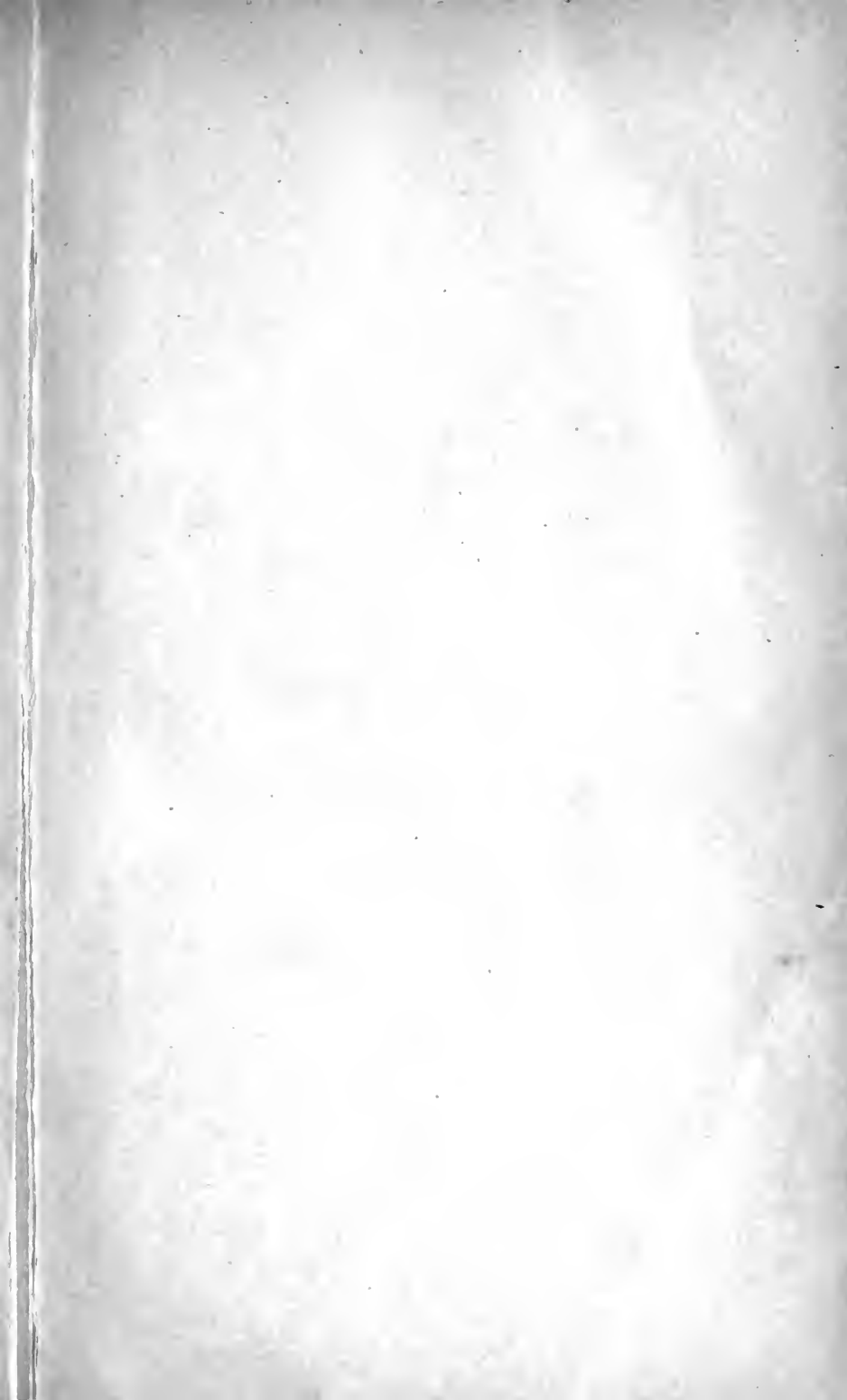
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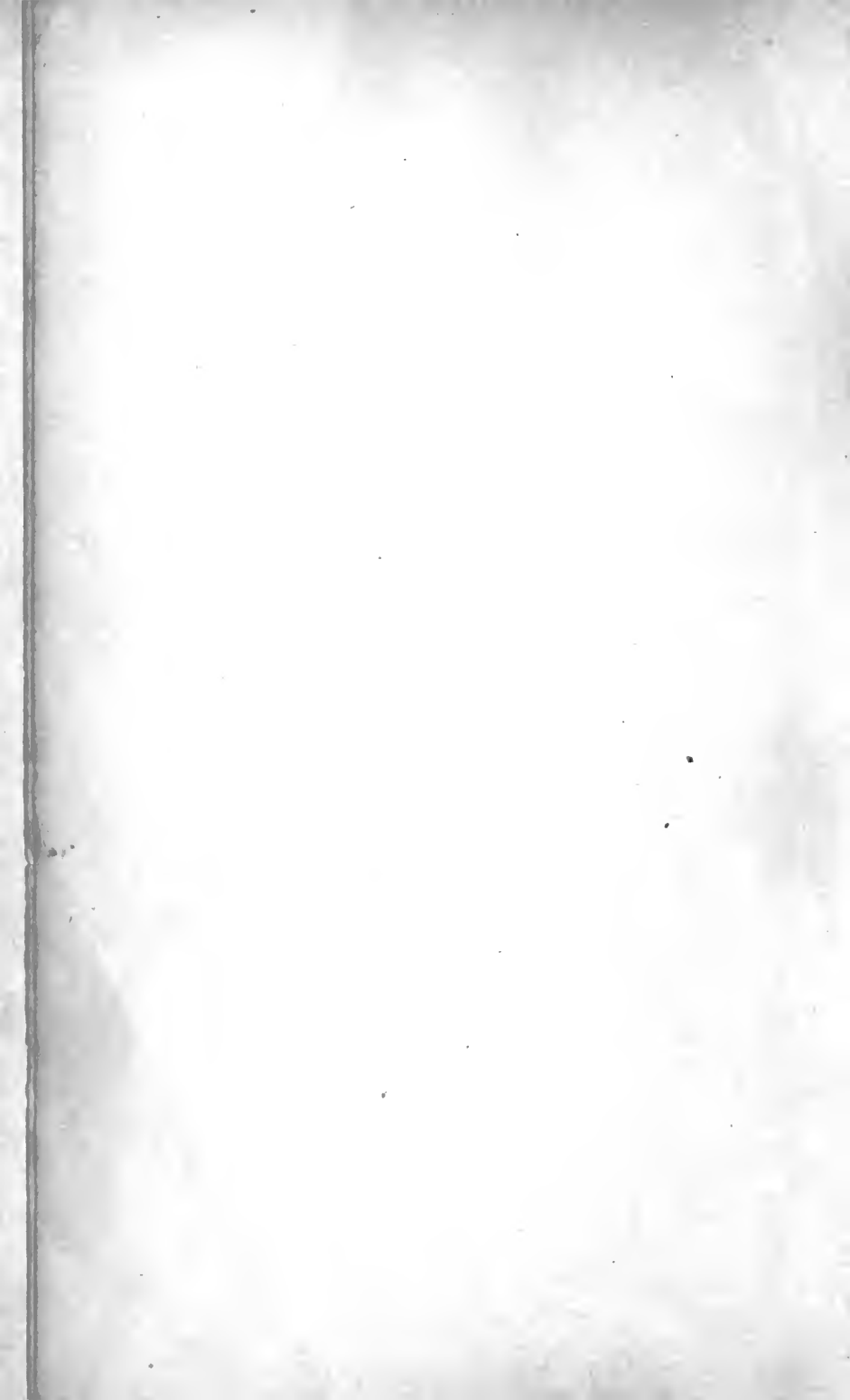


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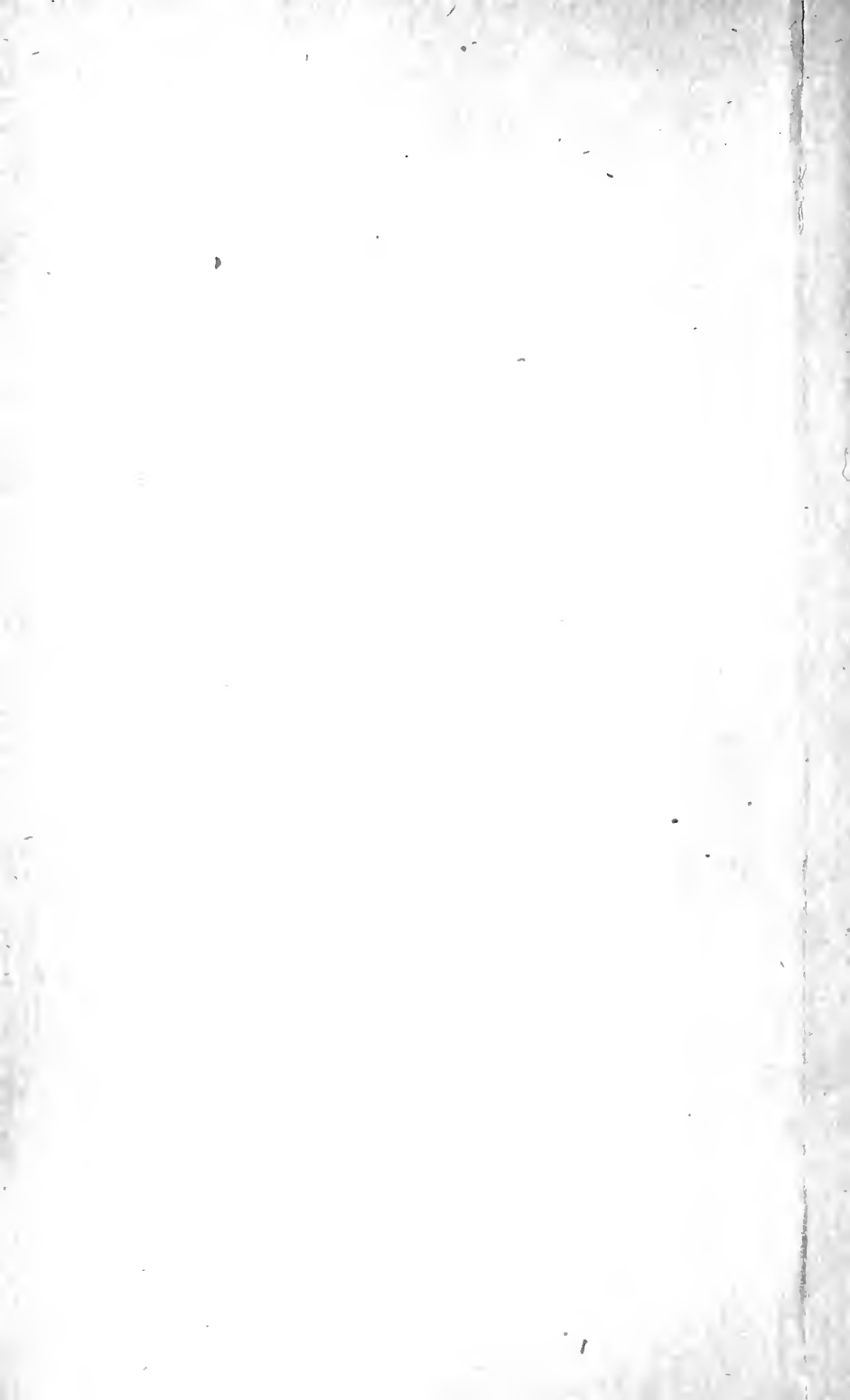








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I

YALE STUDIES IN ENGLISH

ALBERT S. COOK, Editor

LII

# EVERY MAN IN HIS HUMOR

BY

BEN JONSON

Edited with Introduction, Notes, and Glossary

BY

HENRY HOLLAND CARTER, Ph.D.

PROFESSOR OF ENGLISH IN CARLETON COLLEGE

A Dissertation presented to the Faculty of the Graduate School of  
Yale University in Candidacy for the Degree of Doctor of Philosophy



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TO MY  
MOTHER AND FATHER





## PREFACE

No apology need be made for an edition of *Every Man in His Humor* if the play is considered for its intrinsic merit and influence. By common consent reckoned inferior only to Jonson's three or four best plays, it is thoroughly characteristic of him, and fully announces and illustrates his subsequent favorite literary activities. No later work is fresher, more spontaneous, or freer from the vices inherent in a drama peopled with types. There is 'substance of life' here, and, while this is not deeply permeated with the eternal human traits which make an author 'not of an age, but for all time', it is fair to assume that the bit of seventeenth-century London life here recorded will contain some appeal to people of any generation. *Every Man in His Humor* is significant also by reason of its progeny. The sum-total of Jonson's influence on later literature and the drama is even yet not realized in detail, and cannot be until each separate play is investigated and appreciated.

Many previous editions have appeared, and much valuable work has been done in connection with this comedy, but no one contribution is definitive or exhaustive. A new edition should be welcome then, at its lowest terms, if it collects the most important information concerning this play which at present is distributed in a variety of places. A new edition is justified also by the fact that no previous one has printed the quarto and first-folio texts side by side, and rendered easily accessible this interesting evidence of Jonson's method of revision. Many inviting topics have perforce been excluded. The genesis of the humor-idea, with Jonson's relation to it,

and the extent of his influence upon his contemporaries and followers, are subjects too large for the present investigation, in connection with other necessary tasks.

I take pleasure in recording my sincere thanks to those who have aided me in this work: first and principally, to Professor Albert S. Cook, for unfailing interest in this enterprise, and much valuable criticism; to Professor William Lyon Phelps, for his kindness in granting the unlimited use of his copy of the Folio of 1616; to Mr. W. A. White of New York City, for the generous loan of his copy of the quarto, and the pains taken in collating selected passages with a second original copy in his possession; to Professor Henry R. Lang, for confirmation of a point in Spanish history; to Professor George H. Nettleton and Professor C. F. Tucker Brooke, for several helpful suggestions; to Mr. Andrew Keogh, Mr. Henry Gruener, and Mr. George A. Johnson, for bibliographical aid; and to my wife and my sister, for considerable assistance in the preparation of this manuscript for press.

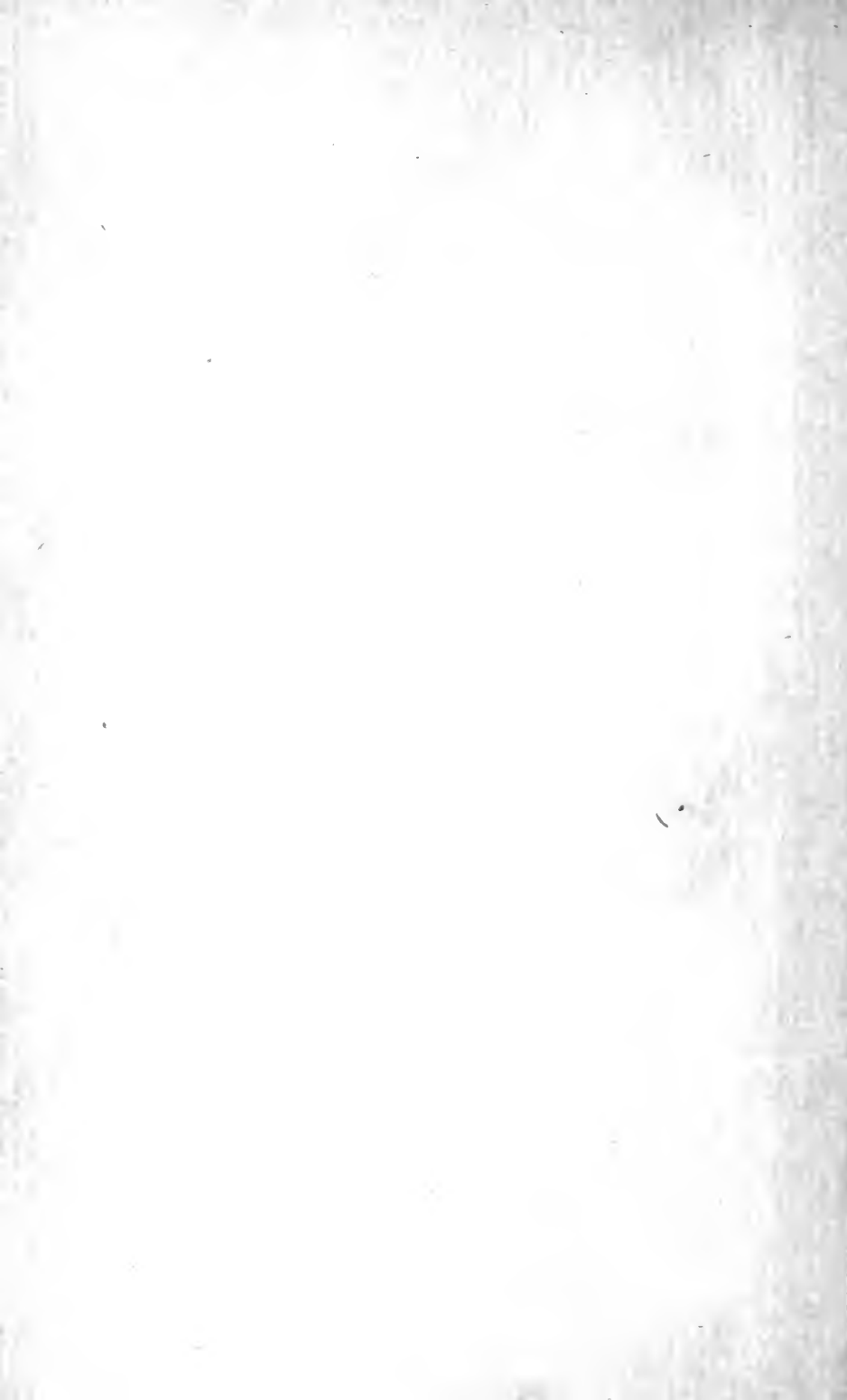
A portion of the expense of printing this thesis has been borne by the English Club of Yale University from funds placed at its disposal by the generosity of Mr. George E. Dimock of Elizabeth, New Jersey, a graduate of Yale in the Class of 1874.

H. H. C.

YALE UNIVERSITY,  
May 1, 1914.

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# INTRODUCTION

## A. EDITIONS OF THE TEXT

### I. THE QUARTO

*Every Man in His Humor* was first published, in quarto, in 1601. That text is in this edition for the first time printed parallel to that found in the folio of 1616. The basis of the quarto-text here printed is a copy owned by Mr. W. A. White, of New York City.

The quarto was long neglected. Cunningham was the first to revive interest in it when, in 1875, he reprinted the first act at the end of his edition of the folio-version (*Wks.* 1. 188). He was not scrupulously accurate in his reprint. The punctuation is conformed to modern usage, and the marginal stage-directions inserted into the body of the text. 'I' is printed in italic type, as it stands in the original, in three instances (1. 2. 93; 1. 3. 92; 1. 3. 173); but, in the majority of cases (1. 1. 167; 1. 1. 169; 1. 1. 171; 1. 2. 82; 1. 3. 84; 1. 3. 112; 1. 3. 132; 1. 4. 25; 1. 4. 27; 1. 4. 29; 1. 4. 33; 1. 4. 37; 1. 4. 122; 1. 4. 128), it appears as 'I'. '&' is uniformly printed as 'and'. Cunningham's use of italics is inconsistent. He prints Prospero's letter (1. 1. 144 ff.) in roman; more often than not he reproduces the italics of the original, but the following words, which appear in Mr. White's copy (W) in italics, are printed in roman in his edition: 1. 1. 129; 1. 1. 142; 1. 3. 162; 1. 3. 241; 1. 4. 33; 1. 4. 163 *Prospero* 1. 2. 103 *Metaphor*; 1. 3. 118 *Mattheo*; 1. 3. 168 *Giuliano*; 1. 4. 186 *Hesperida*; 1. 4. 193 *Musse*; in three instances (1. 1. 178

Hall-Beadle; 1. 1. 178 Poet; 1. 3. 237 Phœbus), italics appear which are not found in W. He corrects the misspelling, 'litle' (1. 2. 33), but not 'slaluers' (1. 4. 103). The following additional variations are to be noted:

W	C
1. 1. 146 take	thee
1. 1. 173 wilt not	wilt
1. 1. 190 virgin-cheeke	virgin cheek
1. 1. 202 wher's	where's
1. 3. 129 so	you
1. 3. 227 <i>stockada</i>	<i>stockado</i>
1. 4. 183 obiects	object

The entire version of 1601 was reprinted for the first time by Carl Grabau in the *Shakespeare-Jahrbuch* (Vol. 38) in 1902. He employed for his purpose the two original copies of the quarto in the British Museum. He appended to the text a discussion of the date of the play, and a comparison of this version with that of the Folio of 1616. He has corrected the more obvious typographical errors, and placed the original readings in footnotes. Grabau's text does not correspond in every particular with W. The variations are listed below:

W <sup>1</sup>	G
1. 1. 156 Iests	Jests
1. 1. 176 Iest	Jest
1. 1. 195 <i>humour</i> .	<i>humour</i> ,
1. 1. 197 sences	senses
1. 2. 32 thee	the
1. 2. 114 you are	your are
1. 3. 15 <i>Cob</i>	<i>Cob</i> .
1. 3. 23 <i>vnsauorie</i>	<i>vnsauerie</i>
1. 3. 41 Well sir,	Well, sir,
1. 3. 104 signior	Signior

<sup>1</sup> The s has been modernized in form in this and succeeding lists.

W

1. 3. 104 yesternight  
 1. 3. 116 neat  
 1. 3. 132 *I*  
 1. 3. 165 beautifull  
 1. 3. 171 By *S. George*  
 1. 3. 218 beleue  
 1. 3. 227 *stockado*  
 1. 3. 232 first  
 1. 3. 237 Phœbus  
 1. 4. 122 *I*  
 1. 4. 160 well,  
 1. 4. 172 qualitie,  
 1. 4. 188 breakfast  
 2. 1. 9 Florence  
 2. 2. 34 *If*  
 2. 2. 42 *I*  
 2. 2. 48 *Iesu*  
 2. 2. 65 infirme,  
 2. 2. 67 a  
 2. 3. 41 Indeed  
 2. 3. 41 turne  
 2. 3. 47 *I* know  
 2. 3. 47 *I* haue  
 2. 3. 59 humor  
 2. 3. 73 no generall  
 3. 1. 6 cloake  
 3. 1. 32 deferr e  
 3. 1. 35 *Iesu I*  
 3. 1. 36 *I*  
 3. 1. 185 passion,  
 3. 1. 200 Master  
 3. 2. 6 know  
 3. 2. 10 of one of  
 3. 2. 17 *Pirgo's*  
 3. 2. 56 me thinkes  
 3. 2. 84 wound  
 3. 2. 85 it,  
 3. 2. 128 doe  
 3. 2. 163 no thing  
 3. 3. 69 scot-free

G

- yester night  
 near  
 I  
 beautiful  
 By. *S. George*  
 belieue  
*stockado*  
 firste  
*Phœbus*  
 I  
 well  
 qualitie  
 break fast  
*Florence*  
 If  
 I  
 Jesu  
 infirme  
 a a (in footnote)  
 Indeed  
 turn  
 I know  
 I haue  
 humour  
 a generall  
 cloacke  
 deferre  
 Jesu I  
 I  
 passion  
*Master*  
 knw (in footnote)  
 of one  
*Pirgo's*  
 methinkes  
 wound,  
 it  
 do  
 nothing  
 scot free

## W

3. 3. 85	How?
3. 3. 126	man,
3. 4. 8	maner
3. 4. 37	reede
3. 4. 70	sblood
3. 4. 87	<i>Asses.</i>
3. 4. 105	Sblood
3. 4. 131	siignior
3. 4. 131	scilence
3. 4. 145	<i>Ballad singer</i>
3. 4. 148	Sblood
3. 4. 152	Iesu
3. 4. 155	you.
3. 4. 157	pinck
3. 4. 161	(st. dir.) <i>parted.</i>
3. 4. 163	heare,
3. 4. 171	was
3. 4. 171	auncienr
3. 4. 176	<i>Rogery'</i>
3. 4. 177	signior
3. 4. 191	yours, sister
3. 4. 199	well,
3. 4. 211	Sblood
3. 5	(st. dir.) CoB
3. 5. 8	knockt.
3. 6. 1	happily,
4. 1	(st. dir.) <i>Musco.</i>
4. 1. 23	creation.
4. 1. 39	maister
4. 1. 75	(st. dir.) <i>Lorenzo iu.</i>
4. 1. 139	there
4. 1. 139	ingenerall
4. 1. 167	Iesu
4. 1. 192	(st. dir.) <i>disarmes</i>
4. 1. 203	heauen
4. 1. 208	ilenone
4. 1. 211	<i>Giullianos</i>
4. 1. 213	vveare
4. 1. 214	challenge it
4. 1. 223	vvarre,

## G

How,
man.
manner
reede
s'blood
<i>Asses</i>
S'blood
signior
silence
<i>Balladsinger</i>
S'blood
Jesu
you
pinch
<i>parted</i>
heare
was
auncient
Rogery
Signior
yours sister
well.
S'blood
Cob
knockt.
happily
<i>Musco</i>
creation
marster
<i>Lorenzo iu.,</i>
three
in generall
Jesu
<i>desarmes</i>
hauen
ile none
Giullianos
weare
challenge is
warre



W	G
4. I. 265 <i>Cob</i> ,	<i>Cob</i> .
4. I. 292 <i>mistrisse</i> ;	<i>mistrisse</i>
4. I. 297 <i>other</i>	<i>other</i>
4. I. 301 <i>Pizo</i> ;	<i>Pizo</i>
4. I. 329 <i>inpart</i>	<i>impart</i>
4. I. 352 <i>foorth</i> ,	<i>foorth</i>
4. I. 354 <i>Pizo</i> ?	<i>Pizo</i> ,
4. I. 373 <i>drunke</i> ,	<i>drunke</i>
4. I. 382 <i>wary</i> ,	<i>wary</i>
4. I. 390 <i>Nobilis</i> ,	<i>Nobilis</i>
4. I. 390 <i>Gentelezza</i> ,	<i>Gentelezza</i>
4. I. 434 ( <i>Giulliano</i> .)	( <i>Giulliano</i> ).
4. I. 442 <i>vvaarrant</i>	<i>vvarrant</i>
5. I. 6 <i>not</i> ,	<i>not</i> .
5. I. 45 <i>taken</i> ,	<i>taken</i>
5. I. 63 <i>it</i>	<i>it</i>
5. I. 64 <i>home</i>	<i>home</i> .
5. I. 67 <i>heauen</i>	<i>hauen</i>
5. I. 69 <i>why</i>	<i>Why</i>
5. I. 77 <i>Doctor</i> ,	<i>Doctor</i> .
5. I. 79 <i>withall</i>	<i>with all</i>
5. I. 91 <i>lieopen</i>	<i>lie open</i>
5. I. 95 <i>I, come</i>	<i>I come</i>
5. I. 96 <i>Nay, I</i>	<i>Nay I</i>
5. I. 100 <i>eome</i>	<i>come</i>
5. I. 105 <i>A</i>	<i>a</i>
5. I. 116 <i>Giulliano</i>	<i>Giulliano</i>
5. I. 125 <i>you</i> ,	<i>you</i>
5. I. 144 <i>obiect</i>	<i>object</i>
5. I. 179 (st. dir.) <i>Lorenzo se.</i>	<i>Lorenzo se.</i> ,
5. I. 179 (st. dir.) <i>Tib</i> ,	<i>Tib.</i> ,
5. I. 192 <i>messago</i>	<i>massage</i>
5. I. 199 <i>on</i> ,	<i>on</i> .
5. I. 234 <i>here</i>	<i>here</i> :
5. I. 241 <i>quickly</i> ,	<i>quickly</i>
5. I. 327 <i>hane</i>	<i>haue</i>
5. I. 353 <i>done</i> ,	<i>done</i>
5. I. 358 <i>ieft</i>	<i>left</i>
5. I. 375 <i>I, I</i> ,	<i>I, I</i>
5. I. 383 <i>Thorrellos</i>	<i>Thorellos</i>

W	G
5. I. 389 vvich	vvhich
5. I. 390 vatlet	varlet
5. I. 397 <i>Homerum.</i>	<i>Homerum,</i>
5. I. 397 <i>æternum</i>	<i>æternum</i>
5. I. 403 musi	must
5. I. 404 (st. dir.) <i>servant,</i>	<i>servant</i>
5. I. 407 me,	me
5. I. 419 (st. dir.) <i>iunior,</i>	<i>iunior</i>
5. I. 439 Snow-liuer	Show-liuer
5. I. 452 <i>Pblegon</i>	<i>Phlegon</i>
5. I. 452 <i>testifie,</i>	<i>testifie</i>
5. I. 453 <i>cloud,</i>	<i>cloud</i>
5. I. 459 <i>Nile,</i>	<i>Nile</i>
5. I. 460 <i>Crocodile:</i>	<i>Crocodile</i>
5. I. 468 realme;	realme,
5. I. 470 <i>bewtie,</i>	<i>bewtie</i>
5. I. 479 Sir;	Sir,
5. I. 501 <i>Barathrum,</i>	<i>Barathrum</i>
5. I. 528 age,	age
5. I. 543 <i>mundi.</i>	<i>mundi,</i>
5. I. 578 husband.	husband,
5. I. 581 fore headed	foreheaded
5. I. 582 fore head	forehead
5. I. 611 <i>all.</i>	<i>all</i>
5. I. 613 <i>besure</i>	<i>be sure</i>
5. I. 627 discontentment,	discontentment
5. I. 637 robes,	robes
5. I. 638 <i>Giulliano,</i>	<i>Giulliano</i>
5. I. 638 <i>Prospero,</i>	<i>Prospero</i>

In 1905, Bang reprinted the quarto in Vol. 10 of the *Materialien zur Kunde des älteren englischen Dramas*. His reprint was prepared from a transcript made from the copy preserved in the Bodleian Library, Oxford, and the proofs were read throughout with a copy in the British Museum. Grabau's version was also consulted, but proved, Bang says, 'not invariably accurate in detail.' His own text contains the following variations from W:

W	B
1. 3. 227 <i>stockada</i>	<i>stockado</i>
1. 3. 237 Phœbus	<i>Phæbus</i>
3. 1. 187 my princely <sup>1</sup>	"my princely
3. 2. 84 wound <sup>2</sup>	wound,
4. 1. 13 <i>Musco</i>	<i>Museo</i>
4. 1. 202 Bob	Boh
4. 1. 329 thee	the
5. 1. 443 they	thy
5. 1. 565 <i>Biancha</i>	<i>Bianccha</i>

The readings of W at this point have been compared with the second and better copy of the original edition of 1601, owned by Mr. White. With three exceptions, the two copies agree. These are *stockada* (1. 3. 227), Phœbus (1. 3. 237), wound (3. 2. 84); in White's second copy the readings are '*stockado*', '*Phæbus*', and 'wound'. These variations are of interest, since Bang writes that the copies of the original quarto which he consulted agreed absolutely, and since Bang's reprints have acquired the reputation of such accuracy as to justify their use in place of an original, where this was inaccessible. In these disputed readings, G agrees with B in '*stockado*,' '*Phæbus*,' and 'wound'; with W in all the others.

In 1910, Schelling placed the quarto-text at the head of the list of Jonson's plays published in the Everyman Library. It is not stated from what source his reprint was made. The punctuation and spelling are modernized, the mistakes of the original corrected, and some abbreviations ex-

<sup>1</sup> The original is here difficult to decipher. Approximately in the position of Bang's quotation-mark, there is found something resembling a small star or asterisk, which appears not to be due to an imperfection in the paper.

<sup>2</sup> The paper is worn at this point, and an original comma may have disappeared.

panded. The following additional variations have been noted :

W	S
1. 1. 10 } 1. 1. 211 }	meane
1. 1. 69	course
1. 1. 91	flout
1. 1. 103	<i>Lor. se.</i>
1. 1. 125	<i>selected</i>
1. 2. 63	uses
2. 1. 95	your
2. 2. 106	consequently and
3. 2. 93	a pothecaries
3. 3. 15	Bane
3. 6. 34	by what
5. 1. 133	flincher

The characteristics of the quarto will be further discussed in the section on the comparison between it and the first folio.

## II. THE FOLIO OF 1616

In the preparation of the present text, a copy owned by Yale Library (Y), another owned by Professor William Lyon Phelps of Yale University (P), and Bang's reprint in Vol. 7, Erster Teil, of the *Materialien zur Kunde des älteren englischen Dramas*, were employed. Surprisingly few variations between the copies were discovered. Bang prints a list of variants from a copy in the Hague to accompany the volume in which his reprint of *Every Man in His Humor* occurs, but none are recorded for this play. The discrepancies observed in the present study are as follows :

Y	P	B
Ded. Mr Cambden, Clarentiaux	Mr. Cambden	Mr. Cambden, Clarentiaux
1. 2. 109 then t'haue tane	t'haue tane	then t'haue tane
1. 2. 127 in kind	in-kind	in kind
4. 2. 128 grey-hound,	grey-hound ;	grey-hound,
4. 2. 43 Matt.	Matt.	WMatt
1. 2. 44 <i>Would</i>	<i>Would</i>	<i>ould</i>
4. 2. 45 <i>To rule</i>	<i>To rule</i>	<i>To rule</i>

### III. SUBSEQUENT EDITIONS

The folio of 1640 makes some emendations upon the text of 1616. Some of these are clearly corrections or improvements; others are of more questionable value, and appear to follow the personal predilection of the editor. The following may fairly be counted as improved readings: 1. 1. 6 be' at 1616, be at 1640; 1. 1. 29 doe 1616, does 1640; 1. 2. 85 *owue* 1616, *owne* 1640; 1. 3 Scene II. 1616, Scene III. 1640; 1. 3. 13 Blayne-worme 1616, Brayne-worme 1640; 1. 3. 65 be-gelt 1616, Be gelt 1640; 1. 3. 73 Il efurnish 1616, I'll furnish 1640; 1. 3. 85, 1. 3. 88 Serv. 1616, Step. 1640; 2. 3. 2. I faith 1616, ifaith 1640; 2. 3. 15 I'st like 1616, Is't like 1640; 2. 3. 21 bloud 1616, bloud 1640; 2. 3. 54 harme in, troth 1616, harme, in troth 1640; 2. 3. 58 Dow. 1616, Dame 1640; 2. 5. 24 mother' 1616, mother 1640; 2. 5. 41 affliction 1616, affection 1640; 3. 1. 83 indeed. 1616, indeed, 1640; 3. 2. 47 field's 1616, fields 1640; 3. 3. 20 To the taste fruit 1616, To taste the fruit 1640; 3. 5. 39 sir, 1616, sir. 1640; 4. 5. 2 for-euer, 1616, for-euer. 1640; 4. 6. 32 thy 1616, they 1640; 5. 3. 38 heseech 1616, beseech 1640. A glance at changes similar to these in later editions shows that this revision was not a thoroughgoing or consistent one. The list of changes which impair, rather than improve,

the purity of the original text are as follows: 1. 2. 38 I pray you, sir 1616, I pray sir. 1640; 2. 1. 4 i'the 1616, ithe 1640; 2. 1. 6 th'pieces 1616, the pieces 1640; 2. 1. 8 Mr. Lvcār 1616, master Lucar 1640; 2. 1. 92 you authoritie 1616, your authoritie 1640; 2. 1. 120 They' are 1616, They're 1640; 2. 2. 34 so he shall drinke 1616, so shall he drinke 1640; 2. 3. 72 miserie' 1616, mis'rie 1640; 3. 3. 53 'imaginationes 1616, 'magnations 1640 (had the editor been consistent, he would have omitted the false apostrophe, without contracting the words). Cf. change of mother' to mother, 2. 5. 24, and field's to fields, 3. 2. 47); 2. 5. 37 states 1616, state 1640; 2. 5. 53 sauces 1616, sauce 1640; 3. 2. 52 house here 1616, house 1640; 3. 3. 83 ware 1616, 'ware 1640; 3. 1. 120 & 1616, and 1640; 3. 4. 56 & 1616, an 1640 (in the majority of cases, however, the & remains unchanged); 3. 5. 58 i'*vniversitie* 1616, i'the *Vniuersitie* 1640; 3. 5. 131 he swears admirably 1616, he swears most admirably 1640; 3. 7. 21 e're 1616, ever 1640; 4. 2. 72 curse the starres 1616, course the stars 1640; 4. 6. 6 peace be 1616, peace by 1640; 4. 7. 155 tane vp 1616, tane't vp 1640. A few obvious new mistakes are made. The following certainly belong in this category, and possibly some of the previous list: 3. 1. 67 pray 1616, 'pray 1640; 3. 7. 67 better 1616, beter 1640; 4. 6. 49 preyes 1616, presy 1640; 4. 7. 68 vnder seale 1616, under-seale 1640; 4. 11. 32 a comes 1616, acomes 1640; 4. 6. 50 Kno. 1616, *E. Kn.* 1640; 5. 1. 47 with 1616, wirh 1640. Certain changes are uniform in this edition: 'Ifaith' is regularly printed 'ifaith'; with one exception (3. 1. 92), 'then' is always changed to 'than'; 'and', in the sense of 'if', is consistently printed as 'an'. There is a tendency shown here to contract words: 1. 1. 80 brauerie 1616, brav'rie 1640; 2. 1. 120 They 'are 1616, They're 1640; 2. 3. 72 miserie 1616, mis'rie 1640; 3. 3. 53 'imaginationes 1616, 'magnations 1640; 3. 5. 132 of Caesar 1616, o' Caesar

1640 (cf., however, 2. 1. 6 *th'* pieces 1616, the pieces 1640). Nouns are frequently, though not uniformly, capitalized: 3. 7. 70 *princes* 1616, *Princes* 1640; *ibid.* *nobles* 1616, *Nobles* 1640; *ibid.* *bowers* 1616, *Bowers* 1640; 3. 7. 71 *ladies* 1616, *Ladies* 1640; *ibid.* *cabbins* 1616, *Cabbins* 1640; *ibid.* *souldiers* 1616, *Souldiers* 1640, etc. There is a tendency to hyphenate more words in 1640: 1. 2. 37 *kinsmans* 1616, *kins-mans* 1640; 2. 1. 77 *citie pounds* 1616, *City-pounds* 1640; 2. 3. 36 *Sweet heart* 1616, *Sweet-heart* 1640. Besides these specific changes, there is a considerable, though not consistent, change toward more modern spelling: 1. 2. 89 *hether* 1616, *hither* 1640; 1. 2. 101 *guifts* 1616, *gifts* 1640; 1. 2. 110 *geering* 1616, *jeering* 1640; 2. 5. 22 *dearling* 1616, *darling* 1640; 3. 1. 8 *reguard* 1616, *regard* 1640; 3. 5. 23 *Lieutenant-Coronell* 1616, *Lieutenant-Collonel* 1640; 4. 6. 33 *flue* 1616, *flew*, 1640; 4. 7. 145 *strooke* 1616, *struck* 1640, etc. The chief value of this edition is that it reveals the source of many changes which have crept into modern editions.

The folio of 1692 is a fairly accurate reproduction of the folio of 1640. All the emendations of the latter appear, which shows that this, and not the 1616 folio, was the basis of the text. Certain new changes are made. Those which appear to improve the text are listed below: 1. 2. 2 *we do'not* 1616, *we do not* 1692; 1. 3. 42 *Brayne-worme*, 1616, *Brain-worm*. 1692; 1. 3. 49 *well*, 1616, *well*. 1692; 1. 4. 27 *I sir* 1616, *Ay, sir* 1692; 1. 2. 129 *ne're* 1616, *n'er* 1692; 2. 5. 110 *e're* 1616, *e'er* 1692. The uniform change of 'ha's' to 'has' corrects the misleading appearance of the word in the first folio. The following changes, however, interfere with the transmission of the text as Jonson wrote it: 1. 2. 73 *inhabit there, yet? If thou dost* 1616, *inhabit there. Yet if thou dost* 1692; 1. 4. 26 *herring Cob* 1616, *herring, Cob* 1692; 2. 4. 34 *mistris Mary* 1616, *Mrs Mary*

1692; 3. 1. 120 gentleman, & souldier 1616, Gentleman and a Soldier 1692; 3. 1. 162 M<sup>r</sup>. Stephen 1616, Master Stephen 1692; 3. 5. 60 of one shoulder 1617, on one shouldier 1692. '&' is uniformly printed as 'and' or 'an' in this edition. 'Hem' appears regularly as 'em'. The general practice of the edition, however, in regard to contracting and expanding words is not uniform, as the following instances illustrate: 2. 1. 6 th' pieces 1616, the pieces 1692; 3. 2. 56 i' the name 1616, in the name 1692; 3. 3. 94 H' is 1616, He's 1692; 3. 5. 69 of me 1616, o'me 1692; 4. 6. 84 o' you 1616, of you 1692. The majority of nouns are capitalized here. The marginal stage-directions are incorporated into the text. A change of speaker is indicated by a break in the line. The spelling and punctuation are further modernized.

The edition of 1716, printed for eleven booksellers whose names appear on the title-page, is a reprint of the folio of 1692. This is proved by the presence in it of the peculiarities of the text of 1692: the emendation in 1. 2. 73 (cited above); the placing of marginal stage-directions in the body of the text; the capitalization of nouns; the breaking of the line to indicate a change of speakers, etc. There is also some evidence of new editing: m<sup>rs</sup>. gelding (1. 3. 29) is incorrectly emended to Mistress's gelding; 1. 3. 47 again' 1616, against 1716; 1. 5. 91 you'l'd 1616, you'd 1716; 2. 2. 10 Why, do you heare? you 1616, Why do you hear you? 1716; 3. 4. 54 fish, and bloud 1616, flesh and blood 1716; 4. 6. 5 i' the name of sloth 1616, i' name of sloth 1716. As in the previous edition, certain words are contracted, and others expanded, without apparent consistency: 1. 4. 32 the coles 1616, th' coles 1716; 3. 3. 44 th' bonds 1616, the Bond's 1716, etc. The number of the act is not repeated with each scene in this edition, and for the first time



the name of the speaker is inserted before the opening speech of each scene.

In 1752 appeared Garrick's stage-version, with alterations and additions. This version has been the subject of the two following inaugural dissertations: Heinrich Maass, *Ben Jonsons Lustspiel 'Every Man in His Humour' und die gleichnamige Bearbeitung durch David Garrick*; Franz Krämer, *Das Verhältnis von David Garricks 'Every Man in his Humour' zu dem gleichnamigen Lustspiel Ben Jonsons*. Detailed information concerning Garrick's treatment of the Jonson text can be found in these books, and it is only necessary, at this point, to illustrate the general nature of the changes. Jonson's prologue is omitted, and an original one by Garrick substituted. The scene-division is altered, and the place of separation between the fourth and fifth acts changed. Stage-directions describing the place of action for each scene are added. Percy Fitzgerald (*Life of Garrick*, p. 274) thus characterizes Garrick's method: 'He first prepared it carefully for the stage, by a jealous pruning of everything old-fashioned, or likely to interfere with the easy progress of the story, which was indeed judicious preparation. But he also, according to his favorite practice, added a scene at the end of the fourth act which really supplies "business" and heightens the interest.' The following instances are typical: The punning references to 'Hogs-den' (I. 2. 76),<sup>1</sup> 'Jews' (I. 2. 72, 76), and 'hog'sflesh' (I. 2. 76) are omitted, since the attitude toward the Jews had changed since Elizabethan times; 'Iohn Trvndle' (I. 3. 65), the printer, is not mentioned, since he was no longer familiar to the audience; the allusion to 'Hieronymo' (I. 5. 46) is absent, since it was antiquated at that time,

<sup>1</sup> In this and similar instances the references are given to the present text.

and could no longer awaken interest; the reference to 'little caps' (3. 3. 37) and 'three-pild akornes' (3. 3. 39) is omitted, as no longer in keeping with the fashions of the day. Krämer (p. 98), in summarizing the relation between Garrick's version (B) and Jonson's (O), comments as follows upon an enrichment of characterization in the latter: *'Wir begegnen in der B. einer neuen, wenn auch nicht sehr stark vom O abweichenden Charakterzeichnung der handelnden Personen. Neue, von G. vorgenommene Schattierungen weisen die Gestalten des Bobadil, Kitely, Cob, Bridget, Downright, Knowell senior auf; meistens sind sie sympathischer, natürlicher von G. gezeichnet, als es im O der Fall ist. Gegenüber der O-Fassung vergrößert ist dagegen im grossen und ganzen das Bild, das wir von Stephen aus der B gewinnen (vgl. die mehrmals erwähnten Züge in der Hauptabhandlung). Im allgemeinen ist zu sagen: die Kontrastfiguren sind besser herausgearbeitet, das psychologische Detail vielfach vertieft worden.'*

Whalley's edition, published in 1756, declares in its preface that care has been taken to exhibit the text with the utmost correctness. He calls the text of the 1616 folio the basis for his own, remarking (p. 11): 'In following this copy we had little else to do, than to set right some errors of the press, and a corrupted passage or two, which seem to have been derived from the same source.' It is easily apparent, however, that he in no way conformed to this ideal. He not only embodies the significant emendations which found their way into the text in the 1640 and later editions, but also adheres most closely to the edition immediately preceding his, that of 1716. He follows its example in not repeating the number of the act with each successive scene, and in inserting the name of the speaker before the opening speech of each scene. With three exceptions, this edition reproduces the points cited as evidence of editing in the

1716 edition: 'I name of Sloth' (4. 6. 5) is changed to the earlier 'i' the name of sloth,' without comment; 'Mistress's Gelding' (1. 3. 29) is changed to 'master's gelding,' but the original 'm<sup>rs</sup>.' is not restored; 'Why do you hear you?' (2. 2. 10) is restored to the earlier form 'Why do you heare? you,' and Whalley adds the following comment in a footnote: 'This is the reading of the last edition, and is evidently corrupt. I corrected it as it stands above; and turning to the first folio, found my conjecture confirmed by it.' These considerations seem clearly to indicate that Whalley's method of procedure was to start with the last edition published, and, only when this seemed to need correction, to return to the original edition, a practice hardly in keeping with his statement that his edition was collated with all former editions, and corrected. See W. S. Johnson's description of a similar situation, in his edition of *The Devil is an Ass*, p. xv. As he remarks, 'this reverence for the 1716 text is inexplicable.' Whalley adheres to the modernized spelling of the edition of 1716, but does not conform to its practice of capitalizing the initials of nouns. He reprints the list of players which appeared at the end of the first folio, but which all subsequent editors up to Whalley's time had omitted. Explanatory notes, some of which are found in modern editions, appear now for the first time. His edition of the text has no critical value. Whalley's version was reprinted in 1811, together with the works of Beaumont and Fletcher.

Gifford's edition appeared in 1816. His text is based, for the most part, on Whalley's, but he allows himself even greater license. The scene-division is altered (see diagram on p. xxxii). This assembling of short scenes into longer ones is an improvement for modern stage-conditions. He introduces notices of the scene at the

opening of the various acts and scenes, adds a large number of stage-directions, and, in a few instances, slightly alters the language of those already in the text. These are an aid to the present-day reader. There is a still further advance in modernization of the spelling, and the old-fashioned *s* is changed. The following instances of revised spelling are typical: 3. 1. 40 *mis-tane* 1616, mistaken G; 3. 1. 81 *inow* 1616, enough G; 3. 111 *venter* 1616, venture G. Gifford shows an almost consistent habit of filling out elisions and contracted words: Prol. 7 *th'ill* 1616+, the ill G; 1. 1. 48 in *'hem* 1616+, in them G; 2. 1. 9 *he shall ha'* 1616+, he shall have G; 3. 5. 58 *i 'th' university* W, *i' the Vniversity* G. A few exceptions like the following occur: 3. 1. 99 in *'hem* 1616+, in *'em* G; 3. 1. 143 *put 'hem* 1616+, *put 'em* G. The boldest emendations are the substitution of 'very good, sir', for 'well sir' (1. 1. 6), and 'buzzard' for 'kite' (1. 1. 60), in both of which he returned to readings of Q. Gifford's conception of the prerogatives of the editor is clearly illustrated by his comments on these changes. Of the former he writes: 'It signifies little which is taken, though it may be just necessary to note the variation'; of the latter: I prefer this to *kite*, which is the reading of the folio.' A sternly critical text is hardly to be expected from such an attitude of mind. 'It's' is uniformly changed to 'tis'. 'I'd' and 'you'd' regularly have the *l* omitted. In three new instances 'M<sup>r</sup>' is expanded to 'master' (3. 1. 72; 3. 4. 66; 4. 6. 45), but 'mistris' (1. 4. 74) is contracted to 'M<sup>rs</sup>'. Other similar contractions are: 1. 3. 35 'Pray thee' to 'Prithee'; 3. 4. 66 'here is' to 'here's'; 3. 7. 60 'gods pretious' to 'Sprecious'; 3. 7. 72 'gods pretious' to 'Od's precious'; 4. 7. 154 'Gods will' to 'Odswill'. Gifford indicates his change of 'but' to 'both' (2. 1. 36), and 'affiction' to 'affliction' (2. 5. 41), but the following are inserted without comment: 1. 4. 37 *Alas! ha, ha.*

1616+, alas, ha, ha, ha! G; 2. 1. 86 to dissuade, brother 1616+, to dissuade me G; 3. 5. 56 he ha's 1616+, he is G; 4. 8. 55 where so I marshal'd 1616+, where I so marshalled G. The order of the characters in the *Dramatis Personæ* is changed in this edition, and the abbreviated names expanded. Gifford adds more textual notes, and criticizes Whalley's freely.

In 1838 appeared Barry Cornwall's edition of Jonson. This is a reprint of Gifford's version, without notes, and is of slight importance. It is a nearly accurate reprint as the following slight variations attest: Pro. 19 shou'd G, should BC; 2. 1. 127 reputation, and G, reputation and BC; 2. 5. 34 sons eyes G, sons' eyes BC; 3. 1. 59 dumb man G, Dumb Man BC; 4. 4. 17 Burgullian G, Burgullion BC.

In 1871, Cunningham brought out a re-edition of Gifford. No alteration in the text is made, but a new introduction and some additional notes appear. This is still the standard edition for Jonson's complete works.

In 1877, Wheatley published the first separate annotated edition of *Every Man in His Humor*. Up to the present time it has been the most complete edition of this play. It contains a short biographical sketch of Jonson, an introduction discussing principally the manners and customs in England at the time represented by the play, and a larger number of textual notes than any previous edition. The quarto-version has been read, and a short description of the relation between this and the folio, with brief illustration of the typical differences, included in the introduction. Wheatley describes as follows his treatment of the text (Introd., p. lx): 'The folio edition of 1616 is followed throughout, and some of the chief points in which it differs from the quarto of 1601 are referred to in the notes. The spelling is conformed to modern usage, except in a few instances where

something seemed to be gained by retaining the older form; for instance, the spelling of *costar'monger*, *mil-laner*, *cam'rade*, *phant'sy*, &c. help us to the etymology of those words better than the present forms, and the "bare vowel l" and *Moregate* show the pronunciation of the words *aye* and *Moorgate*. Some few coarse expressions that would have unfitted the play for public reading have been omitted. The scenes are divided as they stand in the folio. Gifford's stage-directions, and notes for the localities of the different scenes, with two alterations [see variants, 4. 6 and 4. 7], are inserted in brackets. The coarse expressions eliminated are as follows: 'Whorson' is omitted wherever it occurs (1. 2. 27; 3. 5. 126; 4. 2. 138; 4. 7. 134); 'rankest cow, that euer pist' (2. 2. 20) becomes 'rankest cow'; 'What mistreffes we keepe'! etc. (2. 5. 33-41) is omitted; 'with a poxe' (3. 6. 40) is omitted; 'poxe on it' (4. 2. 70) is changed to 'plague on it'; 'though not in the' — (4. 8. 117) is omitted; 'have I taken Thy bawd, and thee, and thy companion, This horie-headed letcher, this old goat, Close at your villanie' (4. 10. 45 ff.) is omitted. Wheatley makes a few changes from the folio of 1616, which he indicates by square brackets. Gifford's alterations in the *Dramatis Personæ*, and the two following changes, are so indicated: 1. 3. 29 m<sup>r</sup>s 1616, m[aste]r's Wh; 2. 4. 9 my yong 1616, my young [master] Wh. There are, however, quite too many other changes from the first folio without any mention, to substantiate Wheatley's claim that this has been 'followed throughout.' They are as follows: 1. 1. 29 how doe 1616, how does 1640, Wh; 1. 2. 38 I pray you, sir 1616, I pray sir 1640, Wh; 2. 1. 86 to disswade, brother 1616, to dissuade me G, Wh; 2. 1. 92 you authoritie 1616, your authority 1640, Wh; 2. 2. 34 so he shall 1616, so shall he 1640, Wh; 3. 4. 54 fish, and bloud 1616, flesh and blood 1716, Wh; 3. 5. 131 he sweares admirably 1616,

he swears most admirably 1640, Wh; 4. 6. 32 thy 1616, they 1640, Wh; 4. 7. 30 if so they would 1616, if so be they would 1640, Wh; 'mr' is expanded to 'master' in four instances (1. 3. 65; 1. 4. 66; 3. 1. 18; 4. 7. 131), but in other cases remains unchanged (1. 5. 165; 2. 1. 8; 2. 2. 5; 2. 4. 22; 3. 1. 5; 3. 1. 67; 3. 1. 72; 3. 1. 77; 3. 1. 162; 3. 2. 29; 3. 4. 66; 3. 5. 6; 3. 5. 155; 4. 2. 106; 4. 6. 29; 4. 6. 45; 4. 7. 2; 4. 8. 45; 5. 2. 29; 5. 5. 40; 5. 5. 61; 5. 5. 73). This list omits corrections of obvious mistakes in the first folio, which are inserted here without comment. Wheatley has followed, also, an inconsistent principle of italicization, in places. It would appear as if his actual method of procedure had been to employ a text as late as Gifford's, which he imperfectly collated with that of the first folio.<sup>1</sup>

In 1893, *Every Man in His Humor* became the first of a selected number of plays, published in the *Mermaid Series* under the general supervision of Nicholson. He announced in his preface that his policy in preparing the texts was to employ three sources, the quartos and the first and second folios, adding: 'In nearly every instance—unless there were some sufficient reason, such as the greater propriety of the original word or words, the possibility of the change being merely a printer's error and the like—the latest and most revised reading has been adopted.' In the case of *Every Man in His Humor*, however, the many variations from the quarto, and the lateness of the author's revision, made him feel justified in basing his text, for the most part, on the two folios. He states, also, that the orthography has been modernized, and explains, at some length, his reasons for following the somewhat excessive

<sup>1</sup> Smithson, in the list of editions published, prefatory to the text in Gayley's edition of this play, mentions Symonds' edition, 1866. This is a mistake; *Every Man In* did not appear in Symonds' selected list of plays.

punctuation of Jonson. Nicholson has been faithful to his principle in a general way, but the following list of changes is sufficient to prove that he did not confine himself to the first two folios in the preparation of his text: 1. 3. 29 m<sup>rs</sup> 1616, master's W, N; 1. 5. 165 M<sup>r</sup> 1616, Master 1692, N; 3. 1. 18, 3. 4. 66, 4. 8. 45 M<sup>r</sup> 1616, master G, N; 2. 5. 41 affliction 1616, affliction G, N. Some independent editing is done also: 2. 1. 80 I'll assure him 1616, I'll assure you N; 2. 2. 31 swinge 1616, swing N; 3. 1. 5 M<sup>r</sup> 1616, master N. Brief textual notes are inserted at the foot of the pages, drawn largely from Gifford's notes. The latter's stage-directions are inserted also, with a change at the beginning of the first scene (see variants). The order of the characters is changed from that of any previous edition. Nicholson often cites in a note the source of a particular reading, but this is not always done, so that it would be impossible to reconstruct, from his version, the original text of the play as Jonson left it. It can not, accordingly, be called a careful, critical edition.

An edition by Dixon was published among the *Temple Classics*, in 1905. This is a reprint of Gifford's text. The following discrepancies are to be noted: the prologue follows the *Dramatis Personæ* in Dixon, whereas it precedes the latter in Gifford; Ded. 5 Camden, G, Camden D; Ded. 26 True Lover. G, true lover, D; 1. 5. 166 shillings G, shilling D; 3. 3. 64 chink G, clink D; 4. 5. 34 Pray thee G, Praythee D. A brief introduction, a few textual notes, and a glossary, accompany the text.

In 1906, *Every Man in His Humor* was one of five selected plays to appear in an edition by Hart, in Methuen's Standard Library. Gifford's text has been the point of departure here. The stage-directions of the latter, and the form of his cast of characters, are used. The following correspondences will show Hart's general



acceptance of Gifford's modernized version: 1. 3. 29 my m<sup>rs</sup> 1616, my master's G, H; 1. 3. 35 'Pray thee 1616, Prithee G, H; 1. 4. 37 ha, ha. 1616, ha, ha, ha! G, H; 3. 4. 66 here is 1616, here's G, H; 4. 8. 55 where so I 1616, where I so G, H. Gifford's most marked departures from the first folio, however, are not followed: 1. 1. 6 very good sir G, well sir 1616, H; 1. 1. 60 buzzard G, kite 1616, H; 2. 1. 36 [both] G, but 1616, H; 2. 1. 86 dissuade me G, dissuade 1616, H; 2. 2. 32 gang G, ging 1616, H; 2. 4. 21 my—od so G, my—1616, H. Yet his principle of discrimination is not consistent. The following changes from 1616 are of a sort which the list just cited would seem to render unjustified: 2. 5. 41 affliction 1616, affliction G, H; 3. 5. 56 he ha's 1616, he is G, H. Inconsistency appears also, in the following illustrations, in his failure uniformly to follow either the text of 1616 or that of Gifford: 3. 7. 60 Nay, gods pretious 1616, 'S precious G, H; 3. 7. 72 by gods pretious 1616, H, 'Od's precious G; 4. 7. 154 Gods will 1616, Ods will G, H. The text falls short of being strictly critical in that it would be impossible to reconstruct the original text of 1616 from it.

In 1910, this play appeared in Schelling's edition of Jonson in the Everyman Library. The following variations from Gifford's text are to be noted: the prologue follows the *Dramatis Personæ* in Schelling, whereas it precedes the latter in Gifford; Ded. 5 Camden, G, Camden S; Ded. 24 True Lover. G, true lover, S; 1. 5. 166 shillings G, shilling S; 3. 1. 175 coney-catching G, coney-hatching S; 3. 3. 64 chink G, clink S; 4. 5. 34 Pray thee G, Pray-thee S. The fact that these variations, with one exception, are identical with those listed above for Dixon's text would seem to indicate that Schelling may have approached Gifford's text through the medium of Dixon's text.

The latest edition of *Every Man in His Humor* appeared in 1913, in Gayley's *Representative English Comedies* (Vol. 2). An introductory critical essay, prepared by Herford, precedes the text. The preparation of the text, textual notes, and a bibliography of previous editions, is the work of Smithson (for convenience in nomenclature, the text will be labelled Ga in this edition). Smithson thus describes the process employed in the preparation of the text: 'The present text is printed directly from an imprint of it belonging to Professor Gayley. The forms of the letters *j*, *s*, *u*, *v*, have been modernized, a few obvious mistakes of the printer corrected, and stage-directions in square brackets added.' [Changes from Gifford are indicated in the variants: 4. 6; 4. 7.] The punctuation and spelling have been altered only when the original reading would render the meaning obscure. There are a few variations, however, which are unaccounted for by this explanation. There are considerably fewer words italicized here than in the first folio. The principle of italicization is more consistent and intelligible in Ga than in the original, but its application here prevents the text from appearing exactly as it did at first. The following are typical instances of change: 1. 5. 92 christendome; 2. 1. 60 Mart; 3. 5. 20 emphasis; 3. 6. 36 Bride-well (these words appear in italics in 1616). The following additional variations from the originals used for the present text are to be noted: 1. 5. 126 gentlemens vse 1616, gentlemen use Ga; 3. 1. 105 Bobadill 1616, B badill Ga; 4. 7. 135 your consort 1616, you consort Ga. This text is the most critical and satisfactory which has yet appeared.

Relatively few textual variants have been recorded

<sup>1</sup> While this present edition has been in press Percy Simpson's edition of *Every Man in His Humor* has appeared (Oxford University Press, 1919).

as footnotes to the text in this edition. As A. C. Judson pointed out in his edition of *Cynthia's Revels* (pp. xx, xxi), the situation is rather unusual here. The folio of 1616 was published under the supervision of Jonson himself, he being thus his own editor. With few exceptions, later editors have rather uniformly utilized, not the original folio, but the edition immediately preceding their own, as a basis for the text. Furness, in justifying his exact reproduction of the folio of 1623 as the text for his variorum edition of Shakespeare, says: 'Let the ailment, therefore, appear in all its severity in the text, and let the remedies be exhibited in the notes.'<sup>1</sup> Judson, in commenting upon the passage, remarks (p. xxi): 'A reproduction of all variations, however, in the case of our play, would exactly reverse the process; it would be exhibiting the ailments of subsequent editions in the notes, the remedy for which appears in the original text.' It has been the policy of the present edition to characterize and evaluate, in the Introduction, so far as possible, the work of the various editors, relegating to this place, also, changes uniform in a given edition, and those due to general linguistic changes. Stagedirections from later editions, and textual variants which may be regarded as emendations, have been recorded in the footnotes to the text.

#### IV. COMPARISON OF QUARTO AND FIRST FOLIO<sup>2</sup>

Jonson, so often cited as the great example of the 'conscious artist,' in his revision of the quarto is caught at his very processes of reflection. Seldom is so good an opportunity afforded to study an author's method of

<sup>1</sup> *Othello*, p. vi.

<sup>2</sup> Grabau appended to his reprint of the quarto a discussion of its relation to the folio of 1616. He considers general and specific differences, and divides the first class into differences in the form, language, and content of the play. The consideration of form naturally concerns

composition, and his attitude toward his own work. The years which elapsed between the writing of the two versions of *Every Man in His Humor* witnessed a change in Jonson's temperament, and in his theory of literary art.

When the Italian version appeared, his rugged personality had not yet forced him to draw himself so far aloof from his companion-aspirants to literary honors. Though the conception of 'humor-comedy' was present, in far more than inchoate form, in the earlier play, Jonson did allow himself to fall into a common convention of his day in casting his play in an Italian mould.

itself principally with the act- and scene-division. The schemes employed in the quarto (Q), folio (F), and modern editions (ME), respectively, are graphically represented in the following useful table:

Q			F			ME		
Act	I,	Sc. 1	Act	I,	Sc. 1, 2	Act	I,	Sc. 1
"	I,	" 2	"	I,	" 3	"	I,	" 2
"	I,	" 3	"	I,	" 4, 5	"	I,	" 3, 4
"	I,	" 4	"	II,	" 1, 2, 3	"	II,	" 1
"	II,	" 1	"	II,	" 4	"	II,	" 2
"	II,	" 2	"	II,	" 5	"	II,	" 3
"	II,	" 3	"	III,	" 1, 2	"	III,	" 1
"	III,	" 1	"	III,	" 3, 4	"	III,	" 2
"	III,	" 2	"	III,	" 5	"	III,	" 2
"	III,	" 3	"	III,	" 6, 7	"	III,	" 3
"	III,	" 4	"	IV,	" 1, 2, 3	"	IV,	" 1
"	III,	" 5	"	IV,	" 4	"	IV,	" 2
"	III,	" 6	"	IV,	" 5	"	IV,	" 3
"	IV,	—	"	IV,	" 6—9	"	IV,	" 4—7
"	V,	—	{	"	IV,	{	"	IV,
		"		IV,	" 10, 11		"	IV,
			"	V,	" 1—5	"	V,	—

#### I. Form.

Grabau observes that the act- and scene-division in F is better, in that the long first act of Q is shortened. A desire for symmetry, however, could not have been the poet's motive, since acts III and IV are very long, and V very short. The content of the comedy must have been the determining principle, and the fifth act is reserved for the unraveling of all the knots which have been tied in the course of

The play was popular, and attracted the attention of the public. Jonson's determination, meanwhile, to 'strip the ragged follies of the time,' had crystallized into a well-ordered program. What more natural than that the first embodiment of his humor-idea should be freed from its false dress, and fully assimilated to the English life of which it was to become the exponent and teacher? The gratifying result of this revision is to be seen by a comparison of the two texts.

The types of changes made can, perhaps, best be realized by arranging characteristic examples under selected categories. This method involves certain inevitable disadvantages. A category is never large enough com-

the play. But this does not make clear the plan followed in the other acts: e. g., the division of Act I in Q seems more appropriate, since it contains the exposition of the whole piece, with the introduction of all the characters and 'humors,' while in F a part of this is carried over into Act II. Acts IV and V have no scene-division in Q; these can readily be inserted, however, since the exits and entrances are more carefully indicated than in F, which, on the other hand, divides into scenes. In the first three acts of Q, with one exception (III, 1 and 2), a new scene is counted only when a change in the scene of action occurs. F makes a division at the entrance of a new person. Q and F are both very sparing in stage-directions, and these have been added by modern editors. The scene of action is never told in either Q or F, but must be deduced from the matter in the scene (see note on *Cash*, 3. 5. 63).

Modern editions following the text of F adhere to it only in act-division, going back, in general, to Q for scene-division.

## II. *Language.*

Grabau discusses this point under the following categories, citing two or three illustrative passages for each point:

1. Shortening by the omission of words.
2. Introduction of more familiar forms of words and easier sentence-structure.
3. Improvement of diction by more acute thinking and sharper discrimination.
4. Substitution of concrete for abstract expressions.

pletely to describe every aspect of the units which compose it. So a difference of opinion may arise among those who seek to assign reasons for Jonson's alterations. This method does make it possible, however, to classify the material, and to render it easily accessible for readers to criticize individually. The lists could not be made quite mutually exclusive, and do not aim at completeness, since certain differences could be discussed more fully and appropriately in the notes. It is hoped, then, that by means of the parallel texts, this introductory discussion, and the comments in the notes, the relation between the two versions will be made clearer than ever before. The categories discussed are as follows: (1) localization of scene in England; (2) condensation; (3) expansion; (4) change of abstract expressions to concrete; (5) more direct and simple expressions; (6) less simple expressions; (7) more vigorous or forceful expressions; (8) insertion of words of more specific reference to persons; (9) insertion of qualifying adjectives or ad-

5. Introduction of figures of speech, and improvement of those already found in *Q*.
6. Completion or better expression given to poet's thoughts by additions.
7. General change in oaths and imprecations.

### III. *Content.*

Grabau mentions and illustrates the change of scene from Italy to England at this point. An article by Buff is cited in commenting upon certain passages in *Q* which help to explain *F* (see epitome of Buff's theory on pp. 430-1). Comments are made upon examples of deepened motivation in *F* (*Q* 1. 1. 148 ff., *F* 1. 2. 80 ff.; *Q* 2. 2. 1 ff., *F* 2. 5. 1 ff.; *Q* 3. 2. 51-54, *F* 3. 3. 132-134, 3. 5. 55-57). The characterization is briefly analyzed, and the article closes with a consideration of the passages entirely altered in *F*, and of the condensation of the fifth act in the latter. Grabau's opinions on these different matters can best be cited, where necessary, in the places where the same topics are discussed in the present edition.

verbs ; (10) introduction of figures, and improvement in existing figures ; (11) better sentence-structure ; (12) readings more appropriate to context ; (13) syntactical changes ; (14) elision ; (15) change from solemn forms ; (16) change in oaths ; (17) changes without clear reason or improvement.

#### I. LOCALIZATION OF THE SCENE IN ENGLAND

Even in the Italian version the foreign setting was but nominal.<sup>1</sup> It was England throughout which formed Jonson's mental background. As Plautus always depicted Rome, wherever the scene of the play was supposed to lie<sup>2</sup>, and as the substance of the New Comedy was drawn invariably from contemporary manners,<sup>3</sup> so Jonson, in his first essay at 'humor-comedy', sought to reveal the foibles of his *own* generation and people. Still the transfer of the scene to England, and more narrowly to London, had great advantages. Since 'humor-comedy,' at its inception, was nothing if not local in its application, the Italian dress, however thin, tended to obscure its real purpose. Then, too, the closer localization of the action in definite places, and the greater number of these mentioned, show a clearer mental conception of his own story on Jonson's part, and help to give it life and interest. One conversant with old London could follow in imagination, without difficulty, the changing scenes of this play.<sup>4</sup> 'We open *Every Man in his*

<sup>1</sup> Cf. note on 4. 8. 19.

<sup>2</sup> Collins, *Comic Drama*, p. 32.

<sup>3</sup> Croiset, *Histoire de la Littérature Grecque* 3. 613.

<sup>4</sup> Grabau (*Shak.-Jahrbuch* 38. 89): 'Das Lokalkolorit von Florenz ist ein ganz blosses, wir finden nur allgemeine Bezeichnungen, die jedenfalls darauf hindeuten, dass dem Dichter nicht etwa wirkliche Florentiner Anschauungen zu Gebote standen. . . . In der Folio giebt es keine allgemeinen Bezeichnungen, alles ist so genau lokalisiert, dass wir der Handlung mit der Karte in der Hand folgen können, und zwar nur mit der Karte von London.'

*Humour*: Master Stephen dwells at Hogsden, but he despises the "archers of Finsbury and the citizens that come a-ducking to Islington Ponds." We look upon the map of Elizabeth's time, and there we see Finsbury field covered with trees and windmills; and we understand its ruralities, and picture to ourselves the pleasant meadows between the Archery ground and Islington. But the dwellers at Hoxton have a long suburb to pass before they reach London. "I am sent for this morning by a friend in the Old Jewry to come to him; it is but crossing over the fields to Moorgate." The Old Jewry presented the attraction of "the Windmill" Tavern; and near it dwelt Cob, the waterman, by the wall at the bottom of Coleman Street, "at the sign of the Water Tankard, hard by the Green Lattice."<sup>1</sup> To pass from the earlier version to the later is to leave a section of life often vaguely, and always inaccurately located, except where English names appear, and to pass to another highly realistic, and situated in the very centre of the region most familiar to every Londoner. The much-quoted lines from the prologue to the *Alchemist* embody Jonson's reason for the scene of his comedies:

Our scene is London, 'cause we would make known,  
 No country's mirth is better than our own:  
 No clime breeds better matter for your whore,  
 Bawd, squire, impostor, many persons more,  
 Whose manners, now called humours, feed the stage,  
 And which have still been subject for the rage  
 Of spleens of comic writers.

The following list shows,<sup>2</sup> in small compass, the method

<sup>1</sup> Knight, *London* 1. 368.

<sup>2</sup> This list, while not far from complete, does not aim to mention every place named in both versions, but rather fully to illustrate every variety of change. Note should be taken that in two instances (3. 4. 97; 5. 1. 378) English names appear in Q, and that in F, in one instance (4. 9. 10), an Italian name remains.



of alteration, which consists partly in omitting Italian names, and partly in introducing a variety of English ones.

## Q

1. 1. 14 in all our *Academies*
1. 1. 86 a thousand pounde land  
a yeare
1. 1. 120 a gentleman of *Flor-  
ence*
1. 1. 131 the rich *Florentine* mer-  
chant
1. 1. 144 at *Florence*
1. 2. 61 sing Ballads
1. 2. 84 to *Florence*
1. 3. 66 one *M. Thorellos*
1. 4. 7 there
1. 4. 12 He is e'ene the honest-  
est faithfull seruant, that is this  
day in *Florence*
1. 4. 127 in the sight of man

## F

1. 1. 12 in both our *uniuersities*
1. 1. 49 Because I dwell at  
*Hogsden*, I shall keepe com-  
panie with none but the archers  
of *Finsburie*? or the citizens,  
that come a ducking to *Isling-  
ton ponds*?
1. 2. 4 a thousand a yeare,  
*Middlesex* land.
1. 2. 45 a gentleman i' the citie
1. 2. 56 the rich merchant i' the  
old *Iewrie*
1. 2. 72 i' the old *Iewrie*
1. 2. 75 Doe not conceiue that  
antipathy betweene vs and  
*Hogs-den*
1. 2. 83 our *Turkie companie*
1. 2. 93 From the wind-mill.  
From the *Burdello*, it might  
come as well;  
*The Spittle*: or *Pict-hatch*
1. 3. 65 troll' ballads for *M<sup>r</sup>.  
Iohn Tryndle*
1. 3. 96 to *More-gate*
1. 3. 124 *Drake's* old ship, at  
*Delford*
1. 4. 73 one master Kitley's, i'  
the old *Iewry*
2. 1. 10 on the *Exchange*
2. 1. 14 He is a iewell
2. 1. 17 the *Hospitall*
2. 2. 22 in the sight of *Fleet-  
street*

## Q

2. 1. 9 to *Florence*
2. 3. 214 by *Saint Anthonies*
3. 1. 56 I were *Rookt*
3. 2. 30 of one of the deuils  
neere kinsmen, a Broker
3. 2. 51 he is the *Gonfalionere*
3. 2. 58 in *Padua*
3. 2. 144 you seru'd on a great  
horse, last generall muster
3. 3. 35 I saw nobody to be  
kist
3. 5. 20 honestest old *Troian* in  
all *Italy*
4. 1. 116 in diuers places of the  
citie; as vpon the exchange,  
at my lodging, and at my ordi-  
narie
4. 1. 166 for the wealth of *Flor-  
ence*
4. 1. 281 at the *Friery*

## F

2. 4. 9 ouer *More-fields*, to  
*London*
2. 5. 145 Hee will hate the mus-  
ters at *Mile-end* for it
3. 2. 52 in *Colman-street*
3. 2. 69 in *Thames-street* or at  
*Custome-house* key
3. 3. 65 talke for th' *Exchange*
3. 5. 31 Of a *Hounds-ditch* man,  
sir. One of the deuil's neere  
kinsmen, a broker
3. 5. 51 he is a citie-magistrate
3. 5. 58 i' *uniuersitie*
3. 5. 147 your name is entred in  
the *artillerie garden*
3. 6. 36 I am a vagabond, and  
fitter for *Bridewell*, then your  
worships companie, if I saw  
anybodie to be kist
4. 4. 22 honestest old braue *Tro-  
ian* in *London*
4. 7. 48 in diuers skirts i' the  
towne, as *Turne-bull*, *White-  
chappell*, *Shore-ditch*, which  
were then my quarters, and  
since vpon the *Exchange*, at my  
lodging, and at my ordinarie
4. 7. 104 for the wealth of any  
one street in *London*
4. 8. 66 at the *tower*

2. CONDENSATION<sup>1</sup>

The passages altered by condensation are generally decidedly improved. Occasionally a poetic touch van-

<sup>1</sup> This list does not take into account the rather consistent condensation of material in the fifth act. This is discussed more appropriately in the notes. At this point, the purpose is to illustrate Jonson's general method of abridging individual speeches.

ished under the pruning-knife,<sup>1</sup> but, for the most part, the changes reveal Jonson's added power in conveying the same idea with fewer words.

Q

1. 1. 1 Now trust me, here's a  
goodly day toward
1. 1. 136 I pray you goe in, sir,  
and't please you
1. 2. 3 It scarce contents me  
that he did so
1. 2. 24 oh that I had a horse;  
by Gods lidde i'de fetch him  
backe againe, with heaue and  
ho
1. 4. 25 let my continued zeale,  
The constant and religious re-  
gard,  
That *I* have euer caried to your  
name,  
My cariage with your sister
2. 3. 220 house your selves
3. 1. 43 And my imaginations  
like the sands,  
Runne dribbling foorth to fill  
the mouth of time,  
Still chaung'd with turning in  
the ventricle
3. 2. 27 I thinke the world can  
not produce his Riual
3. 2. 155 he neuer comes hither  
without some shreds of poetrie
3. 3. 107 drunken knaues
3. 3. 136 Nay but good Signior:  
heare me a word, heare me a  
word, your cares are nothing
4. 1. 30 and all bent agaynst my  
brest
4. 1. 83 without all question

F

1. 1. 1 A goodly day toward
1. 2. 59 pray you goe in
1. 3. 3 That scarce contents me
1. 3. 27 ô that I had but a horse,  
to fetch him backe againe
2. 1. 35 let my past behavior  
And vsage of your sister
3. 2. 60 withdraw
3. 3. 53 Wherein, my' imagina-  
tions runne, like sands.
3. 5. 29 I neuer saw his riual
3. 5. 159 Hee neuer comes vn-  
furnish'd
3. 7. 60 drunkards
3. 7. 86 Your cares are nothing
4. 6. 33 at my bosome
4. 7. 9 beyond question

<sup>1</sup> E. g. 1. 1. 189; 3. 1. 43; 5. 1. 503.

## Q

4. 1. 334 conferme much more  
then I am able to lay downe  
for him

5. 1. 414 this is not to the  
purpose touching your armour

5. 1. 419 Well disarme him, but  
its no matter let him stand by

5. 1. 447 are you an Author fir,  
giue me leaue a little, come on  
sir, ile make verses with you  
now in honor of the Gods, and  
the Goddesses for what you  
dare *extempore*

## F

4. 8. 123 confirme much more

5. 4. 5 what is this to your ar-  
mour

5. 4. 11 Well, stand by a while

5. 5. 9 A *poet*? I will chal-  
lenge him myselfe, presently,  
at *extempore*

Cf. also: Q 1. 1. 3, F 1. 1. 4; Q. 1. 1. 60, F 1. 1. 65; Q 3. 3. 75,  
F 3. 7. 18; Q 3. 3. 128, F 3. 7. 85; Q 3. 6. 20, F 4. 5. 20; Q 3. 6. 32,  
F 4. 5. 31; Q 5. 1. 149, F 4. 11. 47; Q 5. 1. 152, F 4. 11. 49; Q 5. 1.  
154, F 4. 11. 50; etc.

## 3. EXPANSION

As Jonson showed skill in condensing the material of the earlier version, he knew also how to expand it to advantage. The general motive for the additions appears to be a desire to create a clearer exposition of the thoughts in mind. The germ of the idea is often buried in Q, and only comes to its full growth and expression in F. His ideas have doubtless been enriched also, so that there is more in his mind to be conveyed.

## Q

1. 1. 19 idle *Poetrie*

1. 1. 85 gentilitie

## F

1. 1. 18 idle *poetrie*,  
That fruitlesse, and vnprofit-  
able art,

Good vnto none, but least to  
the professors,

Which, then, I thought the  
mistresse of all knowledge

1. 1. 89 gentilitie,  
Which is an aërie, and meere  
borrow'd thing,

Q

F

1. 1. 137 Now (without doubt)  
this letter's to my sonne.  
Well: all is one

2. 1. 10 of this conspiracie

2. 1. 17 stay his iourney

3. 1. 79 He is no puritane

3. 1. 129 remember, silence, bu-  
ried here

3. 1. 145 neuer ride me with  
your collar, and you doe, ile  
shew you a iades tricke

3. 1. 184 they smoake for it

3. 2. 60 I or wearing his cloake  
of one shoulder

3. 2. 118 Doe you prate

3. 3. 9 how they sting my heart

3. 3. 120 Deare master Doctor

From dead mens dust, and  
bones

1. 2. 61 This letter is directed  
to my sonne:

Yet, I am Edward Kno'well too,  
and may

With the safe conscience of good  
manners, vse

The fellowes error to my satis-  
faction

2. 4. 10 of this hunting-match, or  
rather conspiracie

2. 4. 17 to cut him off, that is,  
to stay his iourney

3. 3. 94 H' is no precisian, that  
I am certaine of.

Nor rigid *Roman-catholike*.

Hee 'll play,

At *Fayles*, and *Tick-tack*, I  
haue heard him sweare

3. 3. 144 keepe this from my  
wife, I charge you,

Lock'd vp insilence, mid-night,  
buried here

3. 4. 9 though I carry, and draw,  
water. An' you offer to ride  
me, with your collar, or halter  
either, I may hap shew you a  
jades trick, sir

3. 4. 51 they smoke for it, they  
are made martyrs o' the grid-  
iron

3. 5. 60 I, or wearing his cloke  
of one shoulder, or seruing of god

3. 5. 122 Doe you prate? Doe  
you murmure?

3. 6. 9 how they sting my head  
With forked stings, thus wide,  
and large

3. 7. 73 Deare master Iustice;  
Let mee bee beaten againe, I

## Q

3. 4. 202 I sir they went in  
 3. 5. 20 I haue it heare will  
   sause him  
 4. 1. 178 Before God it was he :  
   you make me sweare  
 5. 1. 136 I must arest you sir

## F

- haue deseru'd it : but not the  
 prison, I beseech you  
 4. 3. 44 I, sir, they went in.  
   My mistris, and your sister  
 4. 4. 20 but I haue it here in  
   black and white ; for his black,  
   and blew : shall pay him  
 4. 7. 116 Sir, keepe your hang-  
   ing good, for some greater  
   matter, for I assure you, that  
   was he  
 4. 11. 37 I haue a warrant I  
   must serue vpon you, procur'd  
   by these two gentlemen

Cf. also : Q 1. 1. 217, F 1. 2. 131; Q 1. 3. 240, F 1. 5. 167;  
 Q 1. 4. 5, F 2. 1. 5; Q 2. 1. 85, F 2. 4. 87; Q 3. 1. 178, F 3. 4. 44;  
 Q 3. 2. 148, F 3. 5. 151; Q 3. 3. 85, F 3. 7. 33; Q 3. 3. 87, F 3. 7.  
 36; Q 3. 3. 90, F 3. 7. 40, Q 3. 3. 96, F 3. 7. 47; Q 3. 4. 12, F 4. 1. 12;  
 Q 3. 4. 75, F 4. 2. 57; Q 3. 4. 199, F 4. 3. 41; Q 3. 4. 202, F 4. 3.  
 44; Q 3. 6. 14; F 4. 5. 13; Q 3. 6. 39, F 4. 5. 37; Q 4. 1. 4, F 4. 6. 4;  
 Q 4. 1. 185, F 4. 7. 125; Q 4. 1. 269, F 4. 8. 53; Q 5. 1. 58, F 4. 10.  
 57; Q 5. 1. 257, F 5. 3. 5; Q 5. 1. 264, F 5. 3. 12.

## 4. CHANGE OF ABSTRACT EXPRESSIONS TO CONCRETE

Not a little of the greater success of the revised version is due to its more specific tone. This is secured in a variety of ways, but is partly a matter of individual words. The following are typical instances :

- |  |   |
|--|---|
| 1. 1. 7 at study <sup>1</sup>  | 1. 1. 6 at his booke  |
| 1. 1. 21 And reason taught<br>them, how to comprehend<br>The soueraigne vse of study | 1. 1. 23 And reason taught me<br>better to distinguish,<br>The vaine, from th' vsefull<br>learnings |
| 1. 1. 196 But now I see <i>opinion</i><br>is a foole,<br>And hath abusde my sences   | 1. 2. 112 But I perceiue, affec-<br>tion makes a foole<br>Of any man, too much the<br>father        |

<sup>1</sup> The first three examples are noted by Grabau.

## Q

1. 2. 47 for this time of the yeere  
 1. 2. 48 e're it be long  
 1. 2. 112 doe not wrong the qualitie of your desert in so poore a kind  
 3. 1. 53 No, there were no course vpon the earth to this  
 3. 1. 57 the state that he hath stood in  
 3. 3. 45 some diners reasons  
 4. 1. 29 till they had got me within doores  
 4. 1. 52 expectation of somewhat

## F

1. 3. 45 now summer is coming on  
 1. 3. 47 again' winter  
 1. 3. 125 wrong not the qualitie of your desert, with looking downeward  
 3. 3. 62 No, there were no man o' the earth to Thomas  
 3. 3. 66 the manner he hath stood with  
 3. 6. 46 some fiew and fiftie reasons  
 4. 6. 31 till they had cal'd me within a house  
 4. 6. 56 expectation of wonders

## 5. MORE DIRECT AND SIMPLE EXPRESSIONS

Akin to the effect produced by the substitution of concrete for abstract expressions is the general simplification of language which has taken place in the folio. The extent of this reform is suggested by the following list :

## Q

1. 1. 10 (by any meane) retyre my sonne  
 1. 1. 13 The lib'rall voyce of double-toung'd report  
 1. 1. 71 Let not your cariage, and behauior taste Of affectation  
 1. 1. 110 To your vnseason'd rude comparatiues<sup>1</sup>  
 1. 1. 111 Yet yowle demeane your selfe, without respect Eyther of duty, or humanity  
 1. 2. 57 Here is a *style* indeed, for a mans sences to leape ouer, e're they come at it

## F

1. 1. 8 (by any practise) weane the boy  
 1. 1. 11 The liberall voice of fame, in her report  
 1. 1. 79 Nor would I, you should melt away your selfe In flashing brauerie  
 1. 2. 33 To your vnseason'd, quarrelling, rude fashion  
 1. 2. 34 And, still you huffe it, with a kind of cariage, As voide of wit, as of humanitie  
 1. 3. 60 Here was a letter, indeede, to be intercepted by a mans father, and doe him good with him

<sup>1</sup> Cited by Grabau.

## Q

1. 4. 28 cariage with your sister  
 1. 4. 38 with such obseruance  
 1. 4. 39 So true election and so  
     faire a forme  
 1. 4. 42 And seemd as perfect,  
     proper, and innate,  
     Vnto the mind, as collar to the  
     blood  
 1. 4. 143 not transported  
     With heady rashnes  
 2. 1. 44 you are beholding to  
     that Saint  
 2. 2. 63 exterior presence  
 2. 2. 64 constitution of the mind  
  
 2. 2. 77 temper of your spirits  
 2. 2. 105 now shall I be possesst  
     of all his determinations  
 2. 3. 7 value me  
 2. 3. 42 my father had the prou-  
     ing of your copy  
 2. 3. 63 mercy of the time  
 2. 3. 220 house yourselues  
 2. 3. 226 and our wits be so gowty  
  
 3. 1. 5 yesternight  
 3. 1. 63 term'd loue  
 3. 1. 81 in some other forme  
 3. 2. 27 apparrelling of it  
 3. 2. 52 an excellent rare ciuilian  
  
 3. 3. 17 My mind attir'd in  
     smoothe silken peace  
 3. 6. 21 she is a virgine of good  
     ornament

## F

2. 1. 36 vsage of your sister  
 2. 1. 46 in such a fashion  
 2. 1. 47 So full of man, and  
     sweetnesse in his carriage  
 2. 1. 50 And seem'd as perfect,  
     proper, and possest  
     As breath, with life, or colour,  
     with the bloud  
 2. 2. 38 not ore-high  
     Carried with rashnesse  
 2. 4. 44 there the Saint was your  
     good patron  
 2. 5. 94 outward presence  
 2. 5. 95 frame, and fashion of  
     his mind  
 2. 5. 108 mettall of your minds  
 2. 5. 138 now shall I be possest  
     of all his counsells  
 3. 1. 6 hold me  
 3. 1. 43 my father had the full  
     view o' your flourishing stile  
 3. 1. 66 mercy o' your search  
 3. 2. 60 withdraw  
 3. 2. 66 and our wits be so  
     wretchedly dull  
 3. 3. 5 last night  
 3. 3. 71 call'd loue  
 3. 3. 98 by some other way  
 3. 5. 28 clothing of it  
 3. 5. 52 an excellent good Law-  
     yer  
 3. 6. 18 My mind at rest too, in  
     so soft a peace  
 4. 5. 20 shee is a maid of good  
     ornament

## 6. LESS SIMPLE EXPRESSIONS

Occasionally, however, the readings in Q seem more simple than those in F:



## Q

## F

- |   |   |
|---|---|
| 4. 1. 82 I taught you a <i>trick</i>                                | 4. 7. 8 I taught you <i>preuention</i>  |
| 4. 1. 91 did you neuer <i>play</i> with<br>any of our maisters here | 4. 7. 18 did you euer <i>proue</i> your<br><i>selfe</i> , vpon any of our masters<br>of defence, here |
| 4. 1. 102 if so they would <i>attend</i><br><i>me</i>               | 4. 7. 30 if so they would <i>giue</i><br><i>their attendance</i>                                      |
| 4. 1. 109 hath <i>got</i> them                                      | 4. 7. 38 haue <i>purchas'd</i> 'hem   |
| 4. 1. 134 <i>in priuate</i>   | 4. 7. 67 <i>by the way of priuate</i>   |
| 4. 1. 146 a <i>trick</i>  | 4. 7. 80 a <i>character</i>   |

## 7. MORE VIGOROUS OR FORCEFUL EXPRESSIONS

The intensifying of the language of the early play becomes a virtue only when the situation demands it, or the 'humor' of the character renders it appropriate. An examination of the following passages in their contexts will show that, with few exceptions, the more vigorous, or even extravagant, language of the later play better serves the purpose intended.

- |   |  |
|---|--|
| 1. 1. 65 I would not haue you<br><i>to intrude yourselfe</i><br>In euerie gentlemans societie | 1. 2. 73 I would not haue you<br><i>to inuade each place</i><br>Nor thrust your selfe on all<br>societies. |
| 1. 1. 111 Yet yowle <i>demeane</i><br>your selfe  | 1. 2. 34 still you <i>huffe</i> it   |
| 1. 1. 184 I rather thinke him<br><i>most infortunate</i>                                      | 1. 2. 100 Iiudge him a <i>prophane</i> ,<br><i>and dissolute wretch</i>                                    |
| 1. 1. 188 <i>with so prophane a pen</i>   | 1. 2. 104 <i>In such a scurrilous</i><br><i>manner</i>   |
| 1. 2. 121 this is <i>well</i>   | 1. 3. 135 that's <i>resolute</i>   |
| 1. 3. 27 <i>rude</i> ignorance  | 1. 4. 34 <i>raw</i> ignorance  |
| 1. 3. 234 any <i>mans</i> point   | 1. 5. 161 any <i>enemies</i> point   |
| 2. 3. 43 your <i>copy</i>   | 3. 1. 44 your <i>flourishing stile</i>   |
| 3. 1. 93 we must be <i>close</i>  | 3. 3. 109 we cannot be<br><i>Too private</i>   |
| 3. 1. 114 <i>Haue care</i> I pray you<br>and remember it                                      | 3. 3. 132 <i>Be't your speciall busi-</i><br><i>nesse,</i><br><i>Now to remember it</i>                    |

- |  |  |
|--|--|
| 3. 1. 130 <i>flow</i> of passion                           | 3. 3. 148 <i>flood</i> of passion  |
| 3. 1. 162 for <i>you</i>                                   | 3. 4. 28 for <i>your monster-ship</i>  |
| 3. 2. 87 <i>exposing</i> of rewmes                         | 3. 5. 89 <i>expulsion</i> of rhewmes   |
| 4. 1. 35 they should haue <i>kild</i><br>me first          | 4. 6. 37 they must ha' <i>dissected</i> ,<br>and made an <i>Anatomie</i> o' me,<br>first, and so I told 'hem |
| 4. 1. 172 Looke yonder he goes<br>I thinke                 | 4. 7. 110 <i>Gods</i> so', looke, where<br>he is: yonder he goes   |
| 5. 1. 97 <i>beate</i> your poore wife                      | 4. 10. 90 <i>make a bundle</i> o' <i>hempe</i> ,<br>o' your right and lawfull wife                           |
| 5. 1. 327 <i>good</i> M. Doctor                            | 5. 3. 66 <i>excellent</i> Iustice  |
| 5. 1. 418 to <i>come through</i> the<br>street in my shurt | 5. 4. 9 to <i>doe penance</i> through<br>the street, i' my shirt   |

#### 8. INSERTION OF WORDS OF MORE SPECIFIC REFERENCE TO PERSONS

The more intimate tone of F is partly secured by having the characters refer more specifically and definitely to each other. The following are typical instances:

- | Q                                      | F   |
|--|---|
| 1. 1. 28 how doeth my cousin,<br>vnclē | 1. 1. 29 How doe my coussin<br><i>Edward</i> , vnclē    |
| 1. 1. 29 Oh well, well                 | 1. 1. 30 O, well <i>cousse</i>                          |
| 1. 1. 51 Take't as you will            | 1. 1. 57 Tak't as you will <i>sir</i>                   |
| 1. 1. 91 you do not flout, do you      | 1. 2. 11 You doe not flout, <i>friend</i> ,<br>doe you  |
| 1. 2. 18 Yes <i>sir</i>                | 1. 3. 17 Yes, <i>master Stephen</i>                     |
| 1. 3. 144 that euer you heard          | 1. 5. 62 that euer you heard,<br><i>Captayne</i>        |
| 2. 3. 52 in <i>the</i> last quarter    | 3. 1. 53 in <i>her</i> last quarter                     |
| 2. 3. 70 cousin                        | 3. 1. 73 <i>owne</i> cousin                             |
| 3. 3. 79 for him                       | 3. 7. 27 for him ? <i>friend</i>                        |
| 3. 4. 160 Hold, hold forbearē          | 4. 2. 136 Hold, hold, <i>good gentle-</i><br><i>men</i> |
| 4. 1. 442 ile procure                  | 4. 9. 67 Ile procure <i>you</i>                         |
| 5. 1. 13 your honestie                 | 4. 10. 12 Your honestie ? <i>dame</i>                   |
| 5. 1. 90 keepe your dores shut         | 4. 10. 81 keepe your dores shut,<br><i>Is'bel</i>       |
| 5. 1. 195 but Lady                     | 5. 1. 15 but, <i>mistris Kitely</i>                     |

## Q

5. 1. 267 a warrant  
 5. 1. 276 your worshippes man

## F

5. 3. 15 my warrant  
 5. 3. 24 your worship's man,  
*master Formal*

The following may be noted as exceptions to the foregoing principle :

- |  |                           |
|--|---------------------------|
| 4. 1. 341 but <i>brother Prospero</i><br>this motion | 4. 8. 132 but this motion |
| 5. 1. 252 <i>maister doctor</i>                      | 5. 3. 1 sir               |

## 9. INSERTION OF QUALIFYING ADJECTIVES OR ADVERBS

The mere piling up of adjectives or adverbs is not a recognized literary merit, but in the present instance the additions are usually advantageous, as helping to make Jonson's meaning clearer, or to reveal more graphically the 'humors' of the various characters. This is more apparent when the passages are read in their contexts.

- |   |  |
|---|--|
| 1. 2. 118 I will be more melancholie                    | 1. 3. 132 I will be more <i>proud</i> ,<br>and melancholy                    |
| 1. 3. 136 most shallow pittifull fellowes               | 1. 5. 53 most shallow pittifull<br><i>barren</i> fellowes                    |
| 1. 3. 165 was most beautifull                           | 1. 5. 82 was most <i>peremptory</i> -<br>beautifull                          |
| 1. 3. 197 <i>verie</i> rare skill                       | 1. 5. 122 very rare, and <i>un-in-</i><br><i>one-breath-utter-able</i> skill |
| 1. 4. 5 Let him tell ouer                               | 2. 1. 5 Let him tell ouer, <i>straight</i>                                   |
| 1. 4. 91 out of their distracted phantasies             | 2. 1. 110 out of their impetuous<br><i>rioting</i> phant'sies                |
| 2. 3. 155 A prouant Rapier                              | 3. 1. 165 A <i>poore</i> prouant rapier                                      |
| 3. 1. 171 I pray thee <i>Cob</i>                        | 3. 4. 38 I pray thee, <i>good</i> Cob  |
| 3. 3. 63 a neighbour of mine                            | 3. 7. 7 a <i>poore</i> neighbor of mine                                      |
| 3. 3. 110 sweete Gentleman                              | 3. 7. 63 sweet <i>old</i> gentleman  |
| 3. 5. 20 honestest old Troian                           | 4. 4. 22 honestest old <i>braue</i> <i>Tro-</i><br><i>ian</i>                |
| 4. 1. 41 great many merchants<br>and rich citzens wiues | 4. 6. 44 great many rich mer-<br>chants, and <i>braue</i> citzens<br>wiues   |

- |                                  |  |
|----------------------------------|--|
| 4. 1. 83 if you be so minded     | 4. 7. 10 if you be so <i>generously</i> minded         |
| 4. 1. 112 for no other reason    | 4. 7. 41 for no other <i>vile</i> reason on the earth  |
| 4. 1. 137 vpon my heade          | 4. 7. 70 vpon this <i>poore</i> head                   |
| 4. 1. 173 what lucke             | 4. 7. 111 what <i>peeuish</i> luck                     |
| 4. 1. 230 my brother             | 4. 8. 13 my <i>wise</i> brother                        |
| 4. 1. 267 this is rare           | 4. 8. 51 this is <i>perfectly</i> rare                 |
| 4. 1. 269 My youth               | 4. 8. 53 my <i>proper fine</i> pen-man                 |
| 4. 1. 278 madde knaue            | 4. 8. 63 <i>successfull</i> merry knaue                |
| 4. 1. 331 very strongly affected | 4. 8. 119 very strongly, and <i>wor-thily</i> affected |
| 5. 1. 134 in the market          | 4. 11. 35 in <i>open</i> market                        |
| 5. 1. 192 messago                | 5. 1. 12 <i>false</i> message                          |

#### 10. INTRODUCTION OF FIGURES, AND IMPROVEMENT IN EXISTING FIGURES

Figures of speech do not bulk large in this play, but the second version contains the greater number.

##### Q

1. 1. 13 The lib'rall voyce of  
double-toung'd report
1. 1. 77 Cosen, lay by such  
superficiall formes,  
And entertaine a perfect reall  
substance
1. 1. 212 To stay the hot and  
lustie course of youth.  
For youth restrain'd straight  
growes impatient,  
And (in condition) like an eager  
dogge
2. 3. 8 so much out of mine  
honor & reputation, if I should  
but cast the least regard
2. 3. 93 Would they were kind-  
ed once, and a good fire made

##### F

1. 1. 11 The liberall voice of  
fame, in her report
1. 1. 85 I'd ha' you sober, and  
containe yourselſe;  
Not, that your sayle be bigger  
then your boat
1. 2. 126 The vnbridled course  
of youth in him: for that,  
Restrain'd, growes more im-  
patient, and, in kind,  
Like to the eager, but the  
generous grey-hound
3. 1. 7 so much out of the sunne-  
shine of reputation, to through  
the least beame of regard
3. 1. 100 Would the sparkes  
would kindle once, and become  
a fire amongst 'hem

## Q

2. 3. 204 what winde hath  
blowne thee hither in this shape

2. 3. 206 Your Easterly winde  
sir

2. 3. 209 he is come to towne of  
purpose to seeke you

3. 1. 92 as firme as brasse

4. 1. 76 did you euer see

## F

3. 2. 40 what breath of a con-  
iurer, hath blowne thee hither  
in this shape

3. 2. 42 The breath o' your  
letter

3. 2. 46 he has follow'd you  
ouer the field's, by the foot, as  
you would doe a hare i' the  
snow

3. 3. 108 as firme as rock

4. 7. 1 did your eyes euer tast

## II. BETTER SENTENCE-STRUCTURE

Less numerous than simply verbal changes, but quite as effective, are the instances where Jonson has reworked a sentence to make it a more serviceable vehicle for his thought. Greater clarity, smoothness, and better emphasis are often secured by the changes. A few are cited here, and others are analyzed in the notes.

## Q

1. 1. 120 I was requested by a<sup>1</sup>  
gentleman of Florence (hauing  
some occasion to ride this way)

1. 1. 180 Is this the man, my  
sonne (so oft) hath prays'd  
To be the happiest, and most  
pretious wit  
That euer was familiar with  
Art

1. 2. 3 But *Musco* didst thou ob-  
serue his countenance in the  
reading of it, whether hee were  
angrie or pleasde

3. 3. 54 and yet to see an in-  
gratitude wretch

## F

1. 2. 45 I was requir'd by a  
gentleman i' the citie, as I rode  
out at this end o' the towne

1. 2. 95 Is this the man,  
My sonne hath sung so, for the  
happiest wit,  
The choysiest braine, the times  
hath sent vs forth

1. 3. 3 What countenance, (pr'y  
thee) made he, i' the reading  
of it? was he angrie, or pleas'd

3. 6. 55 and he to turne monster  
of ingratitude

<sup>1</sup> Cited by Grabau.

## Q

3. 6. 8 my imaginatiue forces<sup>1</sup>  
 4. 1. 405 to procure vs a warrant  
 for his arest of your maister

## F

4. 5. 7 forces of my phant'sie  
 4. 9. 30 to procure a warrant, to  
 bring him afore your master

## 12. READINGS MORE APPROPRIATE TO CONTEXT

Often Jonson's later reflection upon the play has led him to see where a different turn to a phrase, or a new word, would more clearly bring out the meaning he had in mind. A few instances may be seen below, and to these more could readily be added.

## Q

1. 1. 108 the *gentleman* con-<sup>1</sup>  
 taynes himself  
 1. 1. 135 Make this *Gentleman*<sup>1</sup>  
 drinke  
 1. 3. 11 mine ancestrie came from  
 a *kings loynes*<sup>1</sup>  
 3. 2. 24 such a *gallant*  
 3. 2. 82 poysonous *simple*  
 3. 6. 17 tell me *zealously*  
 4. 1. 37 *where* by great miracle

## F

1. 2. 31 the *honest man* demeanes  
 himselfe  
 1. 2. 59 Make this *honest friend*  
 drink here  
 1. 4. 11 Mine ance'trie came from  
 a *Kings belly*  
 3. 5. 25 such an *artificer*  
 3. 5. 83 poysonous *plant*  
 4. 5. 16 tell me, *ingenuously*  
 4. 6. 40 *whence*, by great miracle

## 13. SYNTACTICAL CHANGES

Some syntactical changes occur. These are usually discussed in their appropriate place in the notes, but may be emphasized by a few typical examples here.

## Q

1. 1. 9 would I  
 1. 1. 29 I doubt hee's scarce  
 stirring  
 1. 3. 123 as some be  
 1. 4. 19 As fearing to abuse your  
 patience

## F

1. 1. 7 should I  
 1. 1. 30 I doubt he be scarce  
 stirring  
 1. 5. 37 as some are  
 2. 1. 28 As fearing, it may hurt  
 your patience

<sup>1</sup> Cited by Grabau.

Q

1. 4. 22 what needs this circumstance  
 1. 4. 37 if *I* was  
 3. 1. 102 gainst I returne  
 3. 1. 164 leane raskall daies  
 4. 1. 18 vnlesse it were  
 4. 1. 43 one *Cobs* house, a water-bearers  
 4. 1. 221 for there be sentinelles

F

2. 1. 31 What need this circumstance  
 2. 1. 45 if I were  
 3. 3. 120 'gainst my returne  
 3. 4. 31 leane rascally dayes  
 4. 6. 19 vnlesse it bee  
 4. 6. 47 one *Cobs* house, a water-bearer  
 4. 8. 3 where there are sentinells

14. ELISIONS

It would be tedious and unprofitable to enumerate many of the elisions found in F. It is a fairly consistent change. A few examples are cited below and others are quickly to be noted from the parallel texts:

Q

1. 1. 26 cousin  
 1. 1. 27 }  
 5. 1. 167 } haue  
 5. 1. 170 }  
 1. 4. 4 }  
 5. 1. 85 } in  
 4. 1. 255 }  
 5. 1. 11 } of  
 1. 1. 31 }  
 5. 1. 197 } and  
 5. 1. 273 }

F

1. 1. 27 cousse  
 1. 1. 28 }  
 4. 11. 60 } ha'  
 4. 11. 62 }  
 2. 1. 4 }  
 4. 10. 75 } i'  
 4. 8. 38 }  
 4. 10. 10 } o'  
 1. 1. 31 }  
 5. 1. 17 } an'  
 5. 3. 21 }

15. CHANGES FROM SOLEMN FORMS

One of the changes contributing to the greater appropriateness of this play as a transcript of English life and manners is the omission of solemn forms in F. A few typical examples follow:

Q		F
1. 3. 76	teacheth	1. 4. 84 teaches
1. 3. 76	doth	1. 4. 84 dos
1. 3. 84	saith	1. 4. 93 saies
2. 3. 61	{ thy	3. 1. 64 {
2. 3. 62		3. 1. 65 { your
3. 4. 45	hath	4. 2. 25 ha's
4. 1. 323	toucheth	4. 8. 111 touches
5. 1. 259	chargeth	5. 3. 7 charges

Occasional examples occur where solemn forms from Q persist or new ones are added :

Q.		F
1. 3. 89	your	1. 5. 3 thy
2. 2. 74	thee	2. 5. 105 the
3. 1. 86	you	3. 3. 102 thou, etc.

#### 16. CHANGE IN OATHS<sup>1</sup>

Oaths form a very distinctive feature of this play in both versions ; probably no one of Jonson's has more. They are considerably altered in the folio, and, for the most part, softened. Direct references to the Deity are avoided, and the most objectionable expressions changed to others less displeasing. Public sentiment had become aroused against the wide-spread use of oaths, and in 1605-6 an act to restrain the abuses of players was placed upon the statute-books : 'For the preventing and avoiding of the great abuse of the Holy name of God in stage-plays, enterludes, may-games, shews, and such like ; (2) be it enacted by our sovereign lord the kings majesty, and by the lords spiritual and temporal, and the commons in this present parlement assembled, and by the authority

<sup>1</sup> An interesting article on figures of imprecation, by A. E. H. Swaen, may be found in *Englische Studien* 24. 16-71, 195-239. Allusions to it occur in the Explanatory Notes of this edition.



of the same,<sup>1</sup> That if at any time or times after the end of this present session of parliament any person or persons do or shall in any stage play, enterlude, shew, may-game or pageant, jestingly or profanely speak or use the holy name of God, or of Christ Jesus, or of the Holy Ghost, or of the Trinity, which are not to be spoken of but with fear and reverance, shall forfeit for every such offence by him or them committed ten pounds: (3) the one moiety thereof to the Kings majesty, his heirs and successors, the other moiety thereof to him or them that will sue for the same in any court of record at Westminster, wherein no essoin, protection or wager of law shall be allowed (Marginal note—'The penalty of players on the stage, Etc., profanely abusing the name of God').<sup>1</sup> 3 James I, ch. 21. An exact enumeration and comparison of the oaths in Q and F is difficult, because of the varying lengths of the two versions, and the complete change of text in places. Enough data can be presented, however, to show that the majority of oaths were softened in F.<sup>2</sup>

<sup>1</sup> Gifford (ed. *Every Man In*, p. 10) writes, after remarking that the quarto is 'shockingly profane': 'Better knowledge, or the dread of a licenser, subsequently taught him to correct this dangerous propensity, or at least to indulge it with more caution, as a very visible improvement in this respect is manifested in the folio copies of this and every other play.' Wheatley (p. xliii) cites Jonson's Epistle to Master Colby, 'To Persuade Him to The Wars' (*Wks.* 8, 360), where the following counsel is found:

And last, blaspheme not; we did never hear  
Man thought the valianter, 'cause he did swear.

<sup>2</sup> Wheatley says of the oaths (p. xlii): 'Most of them are changed in the folio edition, although they are not necessarily softened to any extent; and it seems strange that, while the effect of the law is seen in the material alterations made from Shakespere's quartos in the first folio of 1623, so little improvement should be seen in Jonson's folio of 1616 from the quarto of 1601.'

## 1. Oaths altered and softened

## Q

1. 1. 43 by Gods will  
 1. 1. 104 by Gods lid  
 1. 1. 113 fore God  
 1. 2. 93 by God  
 1. 3. 86 a poxe on the hangman  
 1. 4. 224 euen in despiht of hell  
 2. 3. 50 damn'd dissolute villaine  
 2. 3. 153 a pox of God on him  
 3. 3. 35 God's my judge  
 3. 3. 143 Gods passion  
 3. 4. 15 they should haue beene  
 damn'd  
 3. 4. 94 I would I might be  
 damnd else  
 3. 4. 146 by the will of God  
 3. 6. 29 by *S. Marke*  
 4. 1. 78 by Iesu  
 4. 1. 169 by heauen  
 4. 1. 187 body of *S. George*  
 4. 1. 395 by Iesu  
 4. 1. 419 before God  
 5. 1. 126 by Gods slid  
 5. 1. 174 Gods bread

## F

1. 1. 46 by gads lid  
 1. 2. 28 by this cudgell  
 1. 2. 36 fore heauen  
 1. 3. 104 by my fackins  
 1. 4. 94 a louse for the hang-  
 man  
 2. 3. 75 In spight of this black  
 cloud  
 3. 1. 50 dissolūte yong fellow  
 3. 1. 163 a hundred of lice goe  
 with him  
 3. 6. 36 Then, I am a vagabond  
 3. 7. 92 mirth's my witnesse  
 4. 1. 16 they should haue beene  
 perboyld  
 4. 2. 69 I, would I might bee  
 hang'd else  
 4. 2. 122 by this steele  
 4. 5. 28 by this hand  
 4. 7. 3 by this day-light  
 4. 7. 108 by the bright sunne  
 4. 7. 128 body of me  
 4. 9. 18 by Ivpiter  
 4. 9. 44 as I am a gentleman  
 4. 11. 26 I tell you, truely  
 4. 11. 71 'Sdeynes

Cf. also: Q 1. 1. 83, F 1. 2. 1; Q 1. 1. 98, F 1. 1. 19; Q 1. 2. 81, F 1. 3. 85; Q 1. 3. 92, F 1. 1. 6; Q 1. 3. 136, F 1. 5. 52; Q 1. 3. 161, F 1. 5. 78; Q 1. 4. 136, F 2. 2. 30; Q 1. 4. 191, F 2. 3. 40; Q 1. 4. 197, F 2. 3. 46; Q 1. 4. 199, F 2. 3. 48; Q 1. 4. 207, F 2. 3. 58; Q 2. 1. 23, F 2. 4. 25; Q 2. 1. 91, F 2. 4. 96; Q 2. 2. 43, F 2. 5. 73; Q 2. 2. 48, F 2. 5. 78; Q 2. 2. 54, F 2. 5. 84; Q 2. 2. 89, F 2. 5. 120; Q 2. 3. 7, F 3. 1. 6; Q 2. 3. 10, F 3. 1. 10; Q 2. 3. 78, F 3. 1. 85; Q 2. 3. 83, F 3. 1. 90; Q 2. 3. 159, F 3. 1. 170; Q 2. 3. 219, F 3. 2. 58; Q 3. 2. 66, F 3. 5. 67; Q 3. 2. 108, F 3. 5. 112; Q 3. 2. 125, F 3. 5. 129; Q 3. 2. 126, F 3. 5. 130; Q 3. 4. 39, F 4. 2. 17; Q 3. 4. 47, F 4. 2. 27; Q 3. 4. 91, F 4. 2. 65; Q 3. 4. 102, F 4. 2. 78; Q 3. 4. 105,

F 4. 2. 81; Q 3. 4. 188, F 4. 3. 28; Q 3. 4. 196, F 4. 3. 38, Q 3. 4. 198, F 4. 3. 40; Q 4. 1. 6, F 4. 6. 6; Q 4. 1. 10, F 4. 6. 10; Q 4. 1. 35, F 4. 6. 37; Q 4. 1. 57, F 4. 6. 61; Q 4. 1. 65, F 4. 6. 72; Q 4. 1. 107, F 4. 7. 36; Q 4. 1. 123, F 4. 7. 56; Q 4. 1. 165, F 4. 7. 103; Q 4. 1. 167, F 4. 7. 105; Q 4. 1. 179, F 4. 7. 118; Q 4. 1. 199, F 4. 7. 138; Q 4. 1. 208, F 4. 7. 150; Q 4. 1. 401, F 4. 9. 25; Q 4. 1. 424, F 4. 9. 48; Q 4. 1. 419, F 4. 9. 44; Q 5. 1. 109, F 4. 11. 9; Q 5. 1. 112; F 4. 11. 12; Q 5. 1. 126, F 4. 11. 26; Q 5. 1. 149, F 4. 11. 47; Q 5. 1. 299, F 5. 3. 47.

2. Oaths altered, but not materially softened

Q	F
1. 3. 74 by the life of Pharaoh	1. 4. 82 by the foot of Pharaoh
1. 3. 77 By Phoebus	1. 4. 85 By St. George
1. 3. 125 by the hart of myselfe	1. 5. 39 by the heart of valour, in me
1. 4. 195 Oh Iesu	2. 3. 44 Oh, the lord
2. 3. 171 Oh, Gods lid	3. 2. 12 By gods will
3. 2. 100 By gods deynes	3. 5. 104 By gods mee
3. 3. 105 for gods loue	3. 7. 58 for gods sake
3. 6. 26 Sblood	4. 5. 25 Slid

Cf. also: Q 1. 4. 60, F 2. 1. 68; Q 2. 1. 1, F 2. 4. 1; Q 2. 3. 115, F 3. 1. 125; Q 2. 3. 149, F 3. 1. 159; Q 2. 3. 204, F 3. 2. 40; Q 3. 2. 160, F 3. 5. 163; Q 3. 4. 6, F 4. 1. 6; Q 3. 4. 14, F 4. 1. 14; Q 3. 4. 121, F 4. 2. 96; Q 3. 5. 6, F 4. 4. 6; Q 4. 1. 50, F 4. 6. 54; Q 4. 1. 137, F 4. 7. 70; Q 4. 1. 191, F 4. 7. 132; Q 4. 1. 207, F 4. 7. 149.

It will be noted that in examples like Q 1. 3. 77, F 1. 4. 85; Q 2. 3. 115, F 3. 1. 125; Q 2. 3. 149, F 3. 1. 159, the language of F is more objectionable than that of Q. A few oaths are identical in both versions, a few occur in F only, and about 28 in Q only. These, however, throw no light on the general problem, and it is hardly fair to base conclusions upon them, for reasons stated above.

17. CHANGES WITHOUT CLEAR REASON OR IMPROVEMENT<sup>1</sup>

It would be false to assume, however, that every verbal change marks an unmistakable improvement. In many minor alterations it is difficult to see that any real betterment has been effected. Still, it must be noted that in relatively few instances is the revised reading inferior to the original. The following are typical instances:

Q	F
3. 2. 91 pretious <i>herbe</i>	3. 5. 93 precious <i>weede</i>
3. 3. 85 what <i>pretext</i>	3. 7. 34 what <i>pretence</i>
3. 4. 91 its your <i>pleasure</i>	4. 2. 65 'tis your <i>disposition</i>
3. 4. 171 <i>this</i> ancient humour	4. 3. 10 <i>his</i> ancient humour
3. 4. 208 a <i>gayre</i> young gentle- man	4. 3. 52 a <i>handsome</i> yong gentle- man
4. 1. 87 too <i>dull</i>	4. 7. 13 too <i>heauie</i>
4. 1. 253 <i>vaine</i> imagination	4. 8. 37 <i>idle</i> imagination
5. 1. 326 Did not I tell you	5. 3. 65 I told you all
5. 1. 416 Marry sir it hung in the roome where they stript me	5. 4. 7 And't please you, sir, it hung vp, i the roome, where I was stript

Cf. also: Q 3. 1. 137, F 3. 4. 2; Q 3. 4. 51, F 4. 2. 32; Q 3. 4. 77, F 4. 2. 59; Q 3. 4. 160, F 4. 2. 137; Q 3. 4. 164, F 4. 3. 3; Q 3. 4. 193, F 4. 3. 32; Q 3. 6. 12, F 4. 5. 11; Q 3. 6. 36, F 4. 5. 34; Q 4. 1. 41, F 4. 6. 44; Q 4. 1. 46, F 4. 6. 50; Q 4. 1. 180, F 4. 7. 119; Q 5. 1. 79, F 4. 10. 66; Q 5. 1. 150, F 4. 11. 48; etc.

Such changes as the omission of Latin quotations (Q 1. 1. 153; Q 2. 3. 231; Q 3. 1. 56; Q 5. 1. 396; Q 5. 1. 423; Q 5. 1. 448), the conversion of rhymed passages into blank verse (Q 2. 2. 1, etc.), the entire reworking of certain continuous passages (Q 1. 1. 144, F 1. 2. 71; Q 2. 2. 1, F 2. 5. 1) and the wholesale condensation and

<sup>1</sup> Wheatley writes (p. xxxvii): 'There can be no question that the altered version forms by far the best play of the two, but many of the minor alterations cannot be said to be for the better.' Hart (ed. Jonson, p. xxxii) comments upon the same point: 'It is not too much to say that the whole play was rewritten, often in quite needless trifles, as though an irksome compulsion necessitated it.'

alteration in the fifth act, can best be appreciated through comments in the notes.

It is not easy to evaluate the quarto alone, since it is usual to know the play through the later version, and to return to the earlier one only for comparison. It is certain that any universal denunciation of the Italian play is highly unjust. It is conceivable that it shows as great a superiority in the matter of typographical correctness over many of the quartos of the day, as did the folio over others of its kind. It must not be forgotten, either, that it is always brought into sharp contrast with the folio, which is acknowledged to have been a marvel of correctness. It is easily seen, however, by a comparison of the two texts that the mistakes and infelicities are considerably more numerous in the first.

Had the revision never taken place, this would still have been a highly significant play. Except for its misleading Italian disguise, the early version reveals all of Jonson's revolutionary theories concerning the drama. The conventional accoutrements of the typical drama are discarded, though no prologue explaining his theory of reform accompanies the play. The skilful adaptation of themes from classical comedy, the minimizing of plot, the depicting of manners, the development of characters illustrative of 'humors,' were clearly present when the comedy was published in 1601. The foregoing comparison has demonstrated how much more fully Jonson realized his own idea when he made the play over. It is difficult to determine how potent a force *Every Man in His Humor* might have been in its less graphic and less native form. Fortunately we need not determine, since both are accessible to us. The praise of poetry (Q 5. 1. 499 ff.), which sprang from Jonson's youthful enthusiasm, would in itself be sufficient excuse for preserving the early version.

## B. THE DATE

The evidence from which inferences may be drawn for the date of *Every Man in His Humor* is as follows:

1. *The comodey of Umers* is mentioned in Henslowe's *Diary* on May 11, 1597 as a 'new play,' and was repeated eleven times.

2. *Every Man in His Humor* was entered in the *Stationers' Register* on August 4, 1600, with the notice, 'to be stayed,' and on August 14, 1600 (Arber, *Transcript* 3. 37, 169).

3. In the *Calendar of State Papers, Domestic Series, Elizabeth*, 1598-1601, is found a letter from Tobie Matthew to Dudley Carleton, dated September 20, 1598, in which it is mentioned that one 'Almain' lost three hundred crowns at a new play called *Every Man's Humour*.<sup>1</sup>

4. In 1601, the quarto appeared, with the notice on the title-page: 'As it hath beene sundry times publickly acted by the right Honorable the Lord Chamberlaine his seruants.'

5. In 1616, *Every Man in His Humor* appeared in the first folio of Jonson's work, with the notice on the title-page: 'A Comœdie. Acted in the yeere 1598. By the then Lord Chamberlaine his Seruants.' In the list of actors at the end of the play Shakespeare's name is included, and the following additional reference made to the date: . . . first Acted, in the yeere 1598 . . . . With the allowance of the Master of Revells.'

6. In the quarto are found two passages which suggest internal evidence for the date: (a) Musco tells the elder Lorenzo (Q 2. 1. 57 ff.) that he has served 'in all the prouinces of Bohemia, Hungaria, Dalmatia, Poland'; that

<sup>1</sup> Ward, *Hist. Engl. Dram. Lit.* 2. 303; and Grabau, *Shak.-Jahrb.* 38. 81.

he was 'twise shot at the taking of *Aleppo*, once at the reliefe of *Vienna*'; and that he had been at '*America* in the galleyes thrise.' (b) Bobadilla tells the junior Lorenzo (Q 2. 3. 99) that he is 'thinking of a most honorable piece of service was perform'd to-morrow; being S. Marks day: shal be some tē years'; this was (Q 2. 3. 103) 'the beleagring of *Ghibelletto*,' which was the 'best leaugre' that he ever beheld, except 'the taking in of *Tortosa* last yeer by the *Genowayes*.'

7. The folio also contains passages to be tested as internal evidence: (a) the same references are found here as in (a) above, except that the 'Adriatique gulfe' is substituted for 'America'; (b) 'Strigonium' is substituted for 'Ghibelletto,' and a dash occurs in place of Tortosa; (c) Young Knowell remarks (I. 3. 124): 'Drakes old ship, at *Detford*, may sooner circle the world againe,' with the implication that this would be an impossible feat. (d) Well-bred writes in his letter (I. 2. 83): 'Our Turkie companie neuer sent the like to the Grand-Signior; 'Iohn Trvndle', the printer, is mentioned (I. 3. 65); the following allusions to the Queen occur: (4. 7. 69) 'Were I knowne to her Maiestie'; (4. 11. 22) 'I arrest you, i' the queenes name'; (4. 11. 40) 'I charge you, in her Maiesties name'; (5. 5. 18) 'You must not denie the Queenes Iustice, Sir.'

These data have been variously interpreted. The nature of the problems involved may be sufficiently illustrated by summarizing a few of the conflicting opinions.

Gifford identifies the Italian version with *The comodey of Umers* mentioned by Henslowe. This was first produced, he tells us, at the Rose Theatre by Henslowe and Allen, in 1595 or 1596; it was a popular play, and was mentioned by Henslowe eleven times between the 25th of November, 1596, and the 10th of May in the succeeding year. He assigned the publication of Q to 1603,

remarking: 'There is not the least probability of its having been given to the press by Jonson, whose name is misspelt on the title page . . . . It had neither dedication nor prologue.' It was F, in his opinion, which was first presented at the Globe in 1598, but this was not published until 1616.

Nicholson<sup>1</sup> (*Antiquary* 6. 15-19, 106-110) has made the most considerable investigation of the date of *Every Man in His Humor*. His basic contention, in sharp contrast to Gifford, is (1) that Q was first acted in 1598, and by the Lord Chamberlain's servants; (2) that it was published by and under the superintendence of Jonson himself; (3) that F was altered and revised from Q about 1606. His arguments on (1) and (2) are briefly as follows: (1) Gifford's dates are erroneous. The play spoken of was a *ne* (new) play, not produced on November 25, 1596, but on May 11, 1597; it was afterwards played eleven times, up to July 13, and after endeavors to resuscitate it, on October 11 and November 4, it completely vanished. (2) Henslowe ten times calls this play *The comodey of Umers*, and four times (including an inventory taken 'after 3 March 1598') *Umers*; never anything else. Neither is Jonson's name in any way connected with it. The word *humor* was fashionable at this time. To feel certain, as Gifford does, that this play can be 'appropriated' for Jonson, is pure assumption.<sup>2</sup>

(3) Gifford's statement that Jonson, after he had altered his comedy, regained the possession of it, 'accor-

<sup>1</sup> This article was summarized and criticised by Castelain, *Ben Jonson, L'Homme et L'Œuvre*, pp. 878 ff.

<sup>2</sup> Ward (*Hist. Engl. Dram. Lit.* 2. 303) expresses the opinion that *The comodey of Umers* could not be identified with Jonson's play, and cites a similar opinion from Collier (*Life of Shak.*, pp. clxv ff.); Fleay (*English Drama*, p. 55) writes: '*The Comedy of Humours*, 1597, May 11. Certainly the same play as *A Humorous Day's Mirth*, not Jonson's *Every*



ding to the custom of the times,' is a bare assertion, for which there is no evidence.

(4) Gifford's only stated proof that Q was not given to the press by Jonson is based on a supposed misspelling of his name on the title-page. Yet it is certain that Jonson himself early allowed this spelling (see Nicholson's article in *Antiquary* 2. 56, and note on *Johnson* in this edition, p. 258).

(5) Gifford's argument that Q had neither dedication nor prologue has no weight. In Shakespeare's complete works, edited by his actor-associates, there are no prologues before his fourteen comedies, three only before the same number of histories, and three before his thirteen tragedies. No one of Jonson's five plays up to *Sejanus*, inclusive, had a dedication; none but *Sejanus*, 1605, had a preface, except a note of five lines at the bottom of a page before *Every Man Out*; *Sejanus* has no prologue; *Every Man Out* and *Cynthia's Revels* have only an induction and a form of prologue; *The Poetaster*, 1602, was the first with a prologue in the usual form.

(6) Gifford's argument contains the innuendo that Henslowe not only put forth his copy surreptitiously, but prefaced it with the lying statement that it was acted by the Chamberlain's company.

(7) Assuming, with Gifford, that Q was from Henslowe's copy, why was it that he delayed publication until 1601? His anger must have been aroused by the loss of the improved play, and by Gabriel Spenser's death at the hands of Jonson. In 1598 and 1599 the improved play was in vogue; in 1601 it had comparatively passed out of date.

*Man in his Humour*; Aronstein (*Ben Jonson*, p. 27) thinks it highly improbable that Jonson was concerned with the play of 1597; Castelain (p. 878) agrees with Fleay's identification of the play in question with Chapman's play named above.

(8) Is it likely that, during the new version's successful run at the Blackfriars, Henslowe would not have tried to benefit by it, and have posted and acted it as 'the true and original piece?'

(9) Is it likely that Jonson would have quietly gained and accepted from Henslowe, as shown by the Diary, forty shillings 'upon his writtinge of his edicions in Geronym,' on September 25, 1601, after Henslowe had surreptitiously published Q in 1601, with a direct lie on the face of it?

(10) *Cynthia's Revels* and Q were both published by Walter Burre. Jonson would hardly have chosen him for the publisher of his second play, had Q been the surreptitious product of his press.<sup>1</sup>

(11) The title-pages are almost facsimiles of each other, which is an indication that Jonson was the editor of both.

(12) The same motto from Juvenal appears on the titlepages of Q and the quarto of *Cynthia's Revels*, which were entered within ten months of one another. This, again, suggests Jonson's personal supervision over both.<sup>2</sup>

(13) Q possesses, in an unusual degree, the characteristic of accuracy, which Gifford himself accords to Jonson's publications, 'accuracy of printing, of text, of spelling, and in especial an attention to punctuation.'<sup>3</sup>

<sup>1</sup> Castelain does not regard this point as important, remarking (p. 879) that Jonson changed his publishers frequently, and did not return to Burre until the publication of *Catiline* in 1611.

<sup>2</sup> Castelain (p. 879) turns this argument against Nicholson, and remarks that the very breadth of Jonson's classical learning would have rendered it improbable that he would have repeated a Latin quotation in publishing two different plays. Those who published the play, however, might easily have chosen this as a clever way to defy its real author.

<sup>3</sup> Cf. Buff, *Englische Studien* 1. 181: 'The Quarto of 1601, besides laying the scene into Italy, and other differences, is very carelessly got up, full of misprints and omissions, it is altogether of an inferior character.'

(14) The fact that it is in F that we find the notice of the first production of *Every Man In* on the stage, furnishes no real stumbling-block. Q and F were one play—one in title, and one in general plot. Jonson himself held different versions of a work to be one and the same play. *Sejanus* was first acted—and damned—in 1603. In 1605 Jonson published his altered and revised version of it, thus prefaced: 'Lastly, I would informe you that this Booke, in all numbers, is not the same with that which was acted on the publicke stage, wherein a Second Pen had good share; in place of which I have rather chosen to put weaker (and no doubt less pleasing) of mine own than to defraud so happy a *Genius* of his right by my lothed usurpation.' Yet in the 1616 version, the copy of this 1605, second, or Jonsonian version, both in the title-page and at the end of the play, are placed these words: 'First acted in the yeere 1603,' a date only applicable to the original or double-author version.

Regarding the feasibility of 1605 or 1606 as the date of the revision, Gifford argues: (1) F closes with a sentence not found in Q: 'Brayne-worme! . . . Whose adventures, this day, when our grand-children shall heare to be made a fable, I doubt not, but it shall find both spectators and applause.' This indicates that Jonson was no longer the young and poor author of a first play, but one whose position was assured, and one assured also that his "works" will go down to posterity. (2) The allusion to "Drake's old ship" would not have been pertinent in 1598, but in 1606 the derelict would have been laid up for twenty-eight years. (3) Q (3. 2. 93) reads: 'This speech would haue done rare in a pothecaries mouth'; in F (3. 5. 95) we find '*tabacco*-traders mouth!' The change is indicative of the increased vogue of tobacco, and is evidence of the later date. These three arguments Nicholson calls indefinite. (4) This is not im-

mediately relevant, and may be passed over. (5) Nicholson regrets having been unable to trace *Ghibelletto* and *Tortosa*,<sup>1</sup> since these would have given the exact date for Q. Strigonium was retaken from the Turks in 1595. This would make the date of F about 1605. There is every reason to suppose that both Bobadill and Jonson sought realism, and that the reference to ten years was approximately accurate. (6) When the Levant or Turkey Company was reconstituted and re-chartered, in 1605, James gave them five thousand pounds to be expended in a present to the Porte. This explains Jonson's reference (I. 2. 83), and helps to corroborate the 1605-6 date.<sup>2</sup>

Two series of objections to his theory are faced in conclusion: (a) the references to the Queen; (b) Brainworm's story of his engagements in *Bohemia*, *Hungary*, etc. On (a) he remarks: (1) Jonson probably wished it known that this was his first unaided and successful comedy, which was written as early as 1598; (2) it may have been dated back to avoid implication of having brought living persons on the stage. (3) It may have been that the fashion for 'humors' was beginning to wane, and Jonson would, therefore, 'by his references to an Elizabethan date both gain in verisimilitude, as well as the sympathies of fashionable audiences, by ridiculing a somewhat antiquated and old-world fashion.'<sup>3</sup> (b) The discrepancies here really help to substantiate Nicholson's

<sup>1</sup> Castelain also (p. 881) admits ignorance concerning both these allusions, though he seems to regard them as genuine.

<sup>2</sup> Castelain (p. 882) regards this argument as of great value.

<sup>3</sup> Fleay (*Eng. Drama* 2. 358) argues for an Elizabethan date, remarking: 'for "the queen" and "her majesty" would have been altered in so careful a recasting had it been made in the time of James.' He alludes also to a production of *Every Man In*, during the reign of Elizabeth, by the Chapel Children. I find no other record of this performance, nor of Fleay's authority for the statement. Aronstein also (p. 27) argues for an Elizabethan date.

previous claim. The taking of Aleppo occurred in 1516, the engagement against Naples in 1528, and the relief of Vienna in 1529. The affair at the Adriatic Gulf probably referred to the battle of Lepanto, fought in 1571, since this paid an indirect tribute to James, who had written a sonnet on that victory. These are impossible dates, and must be interpreted as the impromptu fictions of Brainworm.

Nicholson concludes with the suggestion that *Every Man In* may have been revised, at the invitation of James, for a comedy in celebration of a visit at court of the King of Denmark, father of James' queen. Drummond, speaking of his stay, says: 'There is nothing to be heard at Court, but sounding of trumpets, hautboys, music, revelling and *Comedies*.' Jonson was known and in favour with the court at this time, and would almost certainly have been asked to contribute. Jonson's method of composition was slow, and he could have more easily revived his former popular play than created a new one.<sup>1</sup>

Gifford's opinions are highly colored by his desire to uphold certain ideas. The prologue to the 1616 version must be dated early in order to vanquish the theories of those who see in it criticisms upon Shakespeare.

The whole play is placed, then, in 1598, and *Q* relegated to a surreptitious production, on a date for which there is no evidence. Gifford has done valuable work in refuting the charges of Jonson's malice toward Shakespeare, but the idea has obsessed him, and he makes deductions from it more sweeping than the facts allow.

<sup>1</sup> Grabau (pp. 82-3) commends Nicholson's article highly, and expresses his agreement with its main contentions.

<sup>2</sup> This whole Jonson-Shakespeare controversy may be found summarized in the Cunningham-Gifford *Jonson*, i. xciii ff.

Nicholson has answered Gifford ably, and rendered valuable service in stating the problem fully, in the many aspects which it presents. His own arguments, as he himself realizes, are not impeccable in every detail. Too much importance can not be assigned to the statement concerning the future popularity of the play (5. 5. 93). The plea for applause is a well-established custom in Roman comedy, and Jonson, even in his youth, seems to have been self-assured, and capable of such a statement. The change from Q may have been made simply to avoid the Latin quotation, and to give a more appropriate close to the play. The reference to the present to the Grand Signior need not inevitably be assigned to the 1605-6 date, since records of famous gifts to the Sultan at earlier dates are extant (see note on 1. 2. 83). The explanations of the allusions to the Queen and the production at the court of James are interesting conjectures. The soundest parts of his arguments are his refutation of Gifford's 1603 date and identification of *Every Man In* with *The Comodey of Umers*, and his reasons for believing that the production of 1598 was the quarto version. The entire absence<sup>1</sup> of references in history to Ghibelletto, and a battle of Tortosa at the time mentioned, suggests the possibility that these were fanciful engagements, created by Jonson for his purpose, though I find no other mention of this view. It is natural that this internal evidence in Q should be taken seriously; it has all the outward signs of authenticity, and is matched in F with the allusion to the siege of Strigonium, which can be dated, and the absence of a name for the place taken by the Genoese. It is quite

<sup>1</sup> Nicholson sent out a request for information on the battles of Ghibelletto and Tortosa, *N. and Q.* 5. 10. 188, which brought forth a note upon a capture of Tortosa by the Genoese in 1148; this, however, throws no light on the present problem.

possible, though, that Jonson was not faithful to history in the first instance, while he was still writing a little under the influence of the 'romantic school.' It has been demonstrated earlier (pp. li ff.) that there was a material alteration in the oaths of F, which suggests that they were changed by the prohibition of James in 1605-6. Nicholson's cumulative evidence is useful on this point, though it can not all be corroborated.

The vexed questions concerning the date of this play are not easy to answer, perhaps can not be answered. *The Comodey of Umers* has come down to us as a name only, and we shall probably never know with certainty what play this was. There is insufficient evidence, however, to identify it with *Every Man in His Humor*, in the face of Jonson's own statement that the latter was first acted in 1598. It is highly probable that the version produced in 1598 was that of Q; it would be difficult otherwise to account for the latter's subsequent publication in 1601. There is no compelling reason for assuming that the 1601 play was not given to the press by Jonson. A close study of the two versions shows their essential kinship, and the development of one man's idea. The internal evidence in F does not date the play closely except in the case of the battle of Strigonium (see notes on *Iohn Trundle, late warres of Bohemia, Hungary*, etc.). There would have been no good reason to misdate this wellknown historical event, and Jonson of course knew when it occurred. The prologue to F appeared first in 1616, and there is no way to prove that it was written earlier, though it probably was joined to the play at the time of its revision.<sup>1</sup> One must free the mind from preconceived ideas here, and be willing to admit that Shakespeare was alluded to, among others, in Jonson's

<sup>1</sup> Castelain (p. 883) believes an original prologue for Q has been lost.

criticism. It is difficult at first to see why Jonson should have altered references to the 'duke' in Q to the 'queen' in F, unless the play belonged to the Elizabethan period. He was a slow workman, and this revision may have been made at intervals during a space of time including portions of the reigns of both Elizabeth and James. Again, it may have been a dramatic device to place the events of the play in the 'Queen's time,' and there would then appear the double-time scheme which Shakespeare employs so often. Probability, at any rate, favors the 1605-6 date.

The residuum of established fact, then, is small. Q was published in 1601, and probably was written as early as 1598. F was published in 1616, and was probably written between 1601 and 1616, many considerations favoring a 1605-6 date.

### C. STAGE-HISTORY

The folio of 1616 announced on its title-page that *Every Man in His Humor* was acted in the year 1598, 'by the then Lord Chamberlaine his Seruants.' This is the first definite, authentic reference to a public performance of this play. The quarto of 1601 printed the play as it had been 'sundry times publickly acted by the right Honorable the Lord Chamberlaine his seruants,' which indicates the immediate popularity with which it was received. It is probable that the Chamberlain's men were playing at the Curtain in 1598, during the interval between their occupancy of the Theater and the Globe.<sup>1</sup> The list of actors who were engaged in this production is appended to the first folio. There is

<sup>1</sup> *Camb. Hist. of Engl. Lit.* 6. 279; Fleay, *Hist. of the Stage*, pp. 134, 145, 148; Murray, *English Dramatic Companies*, p. 97.



nothing to substantiate the familiar tradition that it was through the approbation and intercession of Shakespeare that this comedy was accepted by the Chamberlain's company.<sup>1</sup> There is no way so determine which rôles the various actors assumed. Collier drew up a tentative list which is of interest.<sup>2</sup>

<i>Kno'well</i> . . . . .	Will. Shakespeare
<i>Kitely</i> . . . . .	Ric. Burbadge
<i>Brayne-worm</i> . . . . .	Aug. Philips
<i>Downe-right</i> . . . . .	Joh. Hemings
<i>Cap. Bobadill</i> . . . . .	Hen. Condell
<i>Just. Clement</i> . . . . .	Tho. Pope
<i>Mr. Stephen</i> . . . . .	Will. Kempe
<i>Mr. Matthew</i> . . . . .	Will. Slye
<i>Dame Kitely</i> . . . . .	Chr. Beeston
<i>Tib</i> . . . . .	Joh. Duke

*Every Man in His Humor* was one of the old plays revived at the time of the Restoration. The first record of its production at this time is found in Downes' *Roscius Anglicanus* (1708). We learn here that the play was produced sometime between 1663 and 1682 by 'his Majesty's Company of Comedians in *Drury Lane*.'<sup>3</sup> The play, thus produced, was provided with an epilogue<sup>4</sup> by the Earl of Dorset, the tone of which may be indicated by the first few lines:

Intreaty shall not serve, nor violence,  
To make me speak in such a play's defence.  
A plav, where wit and humour do agree  
To break all practis'd laws of comedy.

<sup>1</sup> Davies, *Dram. Misc.* 2. 57.

<sup>2</sup> Collier, *Memoirs of Actors*, p. 133: 'Having so long made the subject our study, and having obtained some little insight into the peculiar qualifications of the representatives of the personages in *Every Man in His Humour*, we may, perhaps, be allowed to subjoin our notions (which of course are merely conjectural) upon the point.'

<sup>3</sup> Downes, *Roscius Anglicanus* (ed. Knight), pp. 3, 8, 16.

<sup>4</sup> Davies, *Dram. Misc.* 2. 60.

The scene, what more absurd! in England lies:  
 No gods descend; no dancing devils rise:  
 No captive prince from unknown country brought;  
 No battle; nay, there's scarce a duel fought.  
 And something yet more sharply might be said,  
 But I consider the poor author's dead.<sup>1</sup>

It was again revived, 'with alterations,' at Lincoln's Inn Fields, on January 11, 1725, with Hippisley as *Kitely*, Hallas as *Bobadil*, Spiller as *Brainworm*, W. Bullock as

<sup>1</sup> Davies (*Dram. Misc.* 2. 59) says of *Every Man In*: 'It was acted, as I conjecture, about the year 1675, by the Duke of York's company, in Dorset Gardens. Nor having met with a printed copy of the play, as then acted, I cannot easily divine how the parts were divided. In all probability, Betterton, Smith, Harris, Nokes, Underhill, and some others of the prime comedians were employed in it.' Davies had earlier regarded Downes' record as authentic (see pp. 62, 63), but later came to feel that the reference to Matthew Medbourne in the Epilogue would render this highly improbable, since Medbourne was connected with the Duke's company. The lines referred to are:

Here's Master Matthew, our domestic wit,  
 Does promise one o' th' ten plays he has writ.

He accordingly decides that either Downes was in error, or that the play was produced at both houses, contrary to the ruling of the court. The epilogue states that the play was taken not by 'choice, but meere necessity.'

To all our writing friends in town we sent  
 But not a wit durst venture out in Lent:  
 Have patience but till Easter Term, and then  
 You shall have joy and hobby-horse again.

Genest (*English Stage* 1. 343) calls Davies' argument 'plausible, but not conclusive.' He feels it by no means certain that Medbourne was meant by Master Matthew, and still less certain that he had ten manuscript plays by him, since Medbourne was only known as an author for the translation of one play (see *DNB.*). It is possible, however, that he did write an original play, *St. Cecelie*, or the *Converted Twins*, besides his version of Molière's *Tartuffe* (see *DNB.*). It is conceivable even that the reference may be to Medbourne (*DNB.* so regards it), and Downes' statement still remain unimpugned. Wheatley, without citing his authority, repeats Davies' statement.

*Stephen*, Quin and Ryan as *Knowell*, sen. and jun., Walker as *Wellbred*, Bullock as *Clement*, Eggleton as *Marwit*, Hulett as *Downright*, Mrs. Bullock as *Mrs. Kitely*, Mrs. Moffet as *Clara*, and Mrs. Butcher as *Lucinda*.<sup>1</sup> On Nov. 29, 1751, at Drury Lane, occurred Garrick's notable production of this play (see the account of Garrick's version, pp. xvii ff.). The cast of the characters included Garrick as *Kitely*, Woodward as *Bobadill*, Yates as *Brainworm*, Shuter as *Master Stephen*, Taswell as *Justice Clement*, Berry as *Old Knowell*, Ross as *Young Knowell*, Palmer as *Wellbred*, Mozeen as *Cob*, Vaughan as *Master Matthew*, Winstone as *Downright*, Blakes as *Cash*, Costollo as *Formal*, Mrs. Ward as *Dame Kitely*, Miss Minors as *Bridget*, Mrs. Cross as *Tib*.<sup>2</sup>

The accounts of this performance are in the highest degree enthusiastic. 'Never was play so perfectly "cast" or so diligently rehearsed. Garrick was suited to a nicety in *Kitely*, whose fitful changes and passions gave him good scope for play of feature and inflections of voice. Woodward could not have had a finer part than *Bobadil*, nor *Bobadil* a finer actor; but it eminently fitted his solid and classical humour, a humour now lost to the stage. Indeed it was long thought to have been his masterpiece. Yates as *Brainworm*, Ross and Palmer as *Wellbred* and *Young Knowell*, were all good selections, and the manager was fortunate enough to find actors otherwise obscure, who made for themselves reputations, in even the minor

<sup>1</sup> Adams, *Dict. of the Drama*: Genest, *English Stage* 3. 166. See also Davies, *Dram. Misc.* 2. 64: 'I was informed, many years since, that *Every Man in His Humour* was revived at the theatre in Lincoln's-inn-fields about the year 1720: how the parts were distributed I could not learn.' Adams' statement, verified in part by Genest, with its more certain tone, and more specific information, gives it a better face-value than Davies' vague comment.

<sup>2</sup> Genest, *English Stage* 4. 342-3.

parts of this great play. . . . How the great actor looked as Kately and how he "dressed" the part, we can know from the fine picture by Reynolds, and from the mezzotint worthy of the picture—where we see him in his full Spanish cloak and white collar of many points and slashed sleeves ; where his expression is surprisingly altered by a short, dark wig, divided down the middle, and "fuzzed out" at the sides. The play was acted with complete success—though it was said that the audience took some time before they could surmount the old-fashioned tone.<sup>1</sup> Garrick's letters contain interesting allusions to this play :

‘Mrs. Montagu to Mr. Garrick  
Hill Street, May 31<sup>st</sup>. 1770,

‘Mrs. Montagu presents her best compliments to Mr. and Mrs. Garrick, and has taken the liberty to send them a book, no otherwise worthy of their acceptance than as it is written by one who is proud of being known as their admirer and their friend. Mrs. Montagu is a little jealous for poor Shakespeare ; for if Mr. Garrick often acts Kately B. Jonson will eclipse his name. All the labours of the critics can do nothing by the dead letter of criticism against the living force of Mr. G's representation. King Lear in his madness, or Macbeth led by air-drawn daggers, cannot kill what Mr. Garrick has rendered immortal. Kately will never sink into oblivion. Fie upon Mr. Garrick ! he alone could raise a rival to Shakespeare.’<sup>2</sup>

‘Mr. Wilkes to Mr. Garrick  
Le Samedi, 9. Novembre 1767.

‘J’ai connu à Paris l’aimable, le charmant Garrick, j’ai vu à Londres le grand, le sublime. Je remercie Mr.

<sup>1</sup> Fitzgerald, *Life of David Garrick* (ed. 1899), pp. 144, 145.

<sup>2</sup> *Private Correspondence of David Garrick* I. 385.

Kitely de me l'avoir fait connaître. Si my lord Maire ne s'emparoit pas de nous pour toute la journée, si nous n'allions pas dîner et danser à Guildhall, j'aurai volé dans les bras de Mr. Kately, et je lui aurois demandé des nouvelles de sa nuit, et comment il se trouve de son raccommodement avec sa femme. Je n'oublierai jamais cette journée qui m'a appris que l'art le plus profond, la métaphysique la plus subtile peut s'allier avec le naturel le plus sublime.'<sup>1</sup>

'In distributing parts, he [Garrick] consulted the genius of the actor; and though he was not without those prejudices from which no man can entirely be divested, yet, in general, the characters were well suited to those who represented them. In confirmation of this, I need only mention one of the plays he revived; the *Every Man in His Humour* of Ben Jonson, where all the personages were so exactly fitted to the look, voice, figure, and talents of the actor, that no play which comprehends so many distinct peculiarities of humour, was ever perhaps so completely acted; and to this care of the manager in restoring this obsolete play to the stage may very justly be attributed its great success; for this comedy had often been brought on the stage before, particularly in the time of Charles the Second, under the patronage of the witty Earl of Dorset, and other noblemen of taste, but it had never till this time greatly pleased the people.'<sup>2</sup>

A series of revivals follow, no one of which equals Garrick's, in interest or importance, until that of Dickens in 1845. They may, accordingly, be listed in topical form.

<sup>1</sup> *Private Correspondence of David Garrick* 1. 272. The extracts from the letters are quoted in Maass' dissertation.

<sup>2</sup> Davies, *Memoirs of Garrick* 1. 90.

Drury Lane <sup>1</sup> Dec. 19, 1751	<i>Kitely</i> = Garrick
Drury Lane <sup>2</sup> March 10, 1752	
Drury Lane <sup>3</sup> March 19, 1754	<i>Master Stephen</i> = Vernon <i>Downright</i> = Bransby
Drury Lane <sup>4</sup> Oct. 30 and Nov. 2, 1754	<i>Kitely</i> = Garrick
Drury Lane <sup>5</sup> Dec. 6, 1755	<i>Kitely</i> = Garrick
Drury Lane <sup>6</sup> April 5, 1756	
Drury Lane <sup>7</sup> Dec. 10, 1756	<i>Kitely</i> = Garrick <i>Master Stephen</i> = Blakes
Drury Lane <sup>8</sup> March 31, 1757	
Drury Lane <sup>9</sup> Nov. 13, 1759	<i>Kitely</i> = Garrick <i>Bobadill</i> = Yates <i>Master Stephen</i> = Obrien
Drury Lane <sup>10</sup> Oct. 24, 1760	<i>Young Knowell</i> = Holland
Drury Lane <sup>11</sup> April 1, 1761	<i>Kitely</i> = Garrick <i>Bobadill</i> = King
Drury Lane <sup>12</sup> April 15, 1761	<i>Bobadill</i> = Yates <i>Brainworm</i> = Blakes
Drury Lane <sup>13</sup> Oct. 4, 1762	<i>Kitely</i> = Garrick

<sup>1</sup> Genest, *English Stage* 4. 344.<sup>2</sup> *Ibid.* 4. 347.<sup>3</sup> *Ibid.* 4. 387.<sup>4</sup> *Ibid.* 4. 403.<sup>5</sup> *Ibid.* 4. 445.<sup>6</sup> *Ibid.* 4. 457.<sup>7</sup> *Ibid.* 4. 478.<sup>8</sup> *Ibid.* 4. 482.<sup>9</sup> *Ibid.* 4. 578.<sup>10</sup> *Ibid.* 4. 602.<sup>11</sup> *Ibid.* 4. 610, 611.<sup>12</sup> *Ibid.* 4. 612.<sup>13</sup> *Ibid.* 5. 5.

Covent Garden <sup>1</sup>  
Oct. 25, 26, 28, 1762  
Acted about 15 times.

{ *Kitely* = Smith  
    *Bobadill* = Woodward  
    *Master Stephen* = Shuter  
    *Old Knowell* = Sparks  
    *Young Knowell* = Dyer  
    *Wellbred* = Mattocks  
    *Downright* = Walker  
    *Dame Kitely* = Mrs. Ward  
    *Bridget* = Miss Miller  
    *Cob's Wife* = Mrs. Pitt

Covent Garden <sup>2</sup>  
Nov. 4, 1762

Covent Garden <sup>3</sup>  
Jan. 12, 1763

{ *Brainworm* = Dunstall  
    *Justice Clement* = Marten

Covent Garden <sup>4</sup>  
Oct. 10, 1763

Covent Garden <sup>5</sup>  
March 26, 1764

Covent Garden <sup>6</sup>  
March 12, 1765

Covent Garden <sup>7</sup>  
April 12, 1765

Covent Garden <sup>8</sup>  
March 18, 1766

Covent Garden <sup>9</sup>  
Oct. 22, 1766

{ *Justice Clement* = Lewis  
    *Dame Kitely* = Miss Wilford

Covent Garden <sup>10</sup>  
Sept. 17, 1767

{ *Dame Kitely* = Mrs. Bulkley (late  
    Miss Wilford)

Drury Lane <sup>11</sup>  
Oct. 9, 1767

{ *Kitely* = Garrick  
    *Bobadill* = King  
    *Master Stephen* = Dodd  
    *Brainworm* = Baddeley  
    *Cob* = Moody  
    *Wellbred* = Palmer  
    *Dame Kitely* = Mrs. Baddeley

<sup>1</sup> Genest, *English Stage* 5. 27.

<sup>2</sup> *Ibid.* 5. 28.

<sup>3</sup> *Ibid.* 5. 30.

<sup>4</sup> *Ibid.* 5. 52.

<sup>5</sup> *Ibid.* 5. 37.

<sup>6</sup> *Ibid.* 5. 74.

<sup>7</sup> *Ibid.* 5. 75.

<sup>8</sup> *Ibid.* 5. 109.

<sup>9</sup> *Ibid.* 5. 129.

<sup>10</sup> *Ibid.* 5. 184.

<sup>11</sup> *Ibid.* 5. 157.

Covent Garden<sup>1</sup>  
Sept. 21, 1768

Covent Garden<sup>2</sup>  
Sept. 27, 1769

*Wellbred* = Lewes

Drury Lane<sup>3</sup>  
Nov. 29, 1769

{ *Kitely* = Garrick  
  *Young Knowell* = Aikin  
  *Wellbred* = Palmer  
  *Master Stephen* = W. Palmer  
  *Brainworm* = Baddeley  
  *Dame Kitely* = Mrs. Baddeley

Drury Lane<sup>4</sup>  
May 24, 1770

{ *Kitely* (with an occasional pro-  
  logue) = Garrick  
  *Brainworm* = Moody  
  *Dame Kitely* = Miss Younge

Drury Lane<sup>5</sup>  
Nov. 16, 1770

*Kitely* = Garrick

Drury Lane<sup>6</sup>  
Nov. 8, 1771

{ *Kitely* = Garrick  
  *Master Stephen* = Weston

Covent Garden<sup>7</sup>  
Nov. 7, 1771

*Woodward* = Bobadill

Covent Garden<sup>8</sup>  
Dec. 18, 1771

Covent Garden<sup>9</sup>  
Oct. 14, 1772

Drury Lane<sup>10</sup>  
Oct. 29, 1772

{ *Kitely* = Garrick  
  *Dame Kitely* = Miss Younge

Bath<sup>11</sup>  
Nov. 21, 1772

{ *Bobadill* = Courtney  
  *Master Stephen* = Edwin

<sup>1</sup> Genest, *English Stage* 5. 237.

<sup>2</sup> *Ibid.* 5. 277.

<sup>3</sup> *Ibid.* 5. 260.

<sup>4</sup> *Ibid.* 5. 272.

<sup>5</sup> *Ibid.* 5. 293.

<sup>6</sup> *Ibid.* 5. 315.

<sup>7</sup> *Ibid.* 5. 328.

<sup>8</sup> *Ibid.* 5. 331.

<sup>9</sup> *Ibid.* 5. 360.

<sup>10</sup> *Ibid.* 5. 341.

<sup>11</sup> *Ibid.* 5. 380.



Bath<sup>1</sup>

Dec. 15, 17, 1772

*Courtney* = BobadillDrury Lane<sup>2</sup>

Oct. 2, 1773

{ *Kitely* = Garrick  
 { *Young Knowell* = J. Aikin  
 { *Wellbred* = Jefferson  
 { *Cash* = Brereton

Covent Garden<sup>3</sup>

Nov. 23, 1773

Drury Lane<sup>4</sup>

Oct. 20, 1774

{ *Kitely* = Garrick  
 { *Bobadill* = King  
 { *Brainworm* = Baddeley  
 { *Master Stephen* = Weston  
 { *Dame Kitely* = Miss Younge

Drury Lane<sup>5</sup>

Oct. 5, 1775

{ *Kitely* = Garrick  
 { *Master Stephen* = Weston

Drury Lane<sup>6</sup>

Dec. 18, 1775

{ *Kitely* = Garrick  
 { *Master Stephen* = Dodd  
 { *Justice Clement* = Parsons  
 { *Dame Kitely* = Mrs. Greville

Drury Lane<sup>7</sup>

Feb. 9, 1776

*Kitely* = GarrickDrury Lane<sup>8</sup>

April 25, 1776

*Kitely* = GarrickLiverpool Bills<sup>9</sup>

Aug. 26, 1776

{ *Kitely* = Lewis  
 { *Bobadill* = Lee Lewes  
 { *Master Stephen* = Wilson  
 { *Brainworm* = Moody  
 { *Dame Kitely* = Mrs. Hartley

<sup>1</sup> Genest, *English Stage* 5. 381.<sup>2</sup> *Ibid.* 5. 394.<sup>3</sup> *Ibid.* 5. 417.<sup>4</sup> *Ibid.* 4. 441.<sup>5</sup> *Ibid.* 5. 479.<sup>6</sup> *Ibid.* 5. 483.<sup>7</sup> *Ibid.* 5. 489.<sup>8</sup> *Ibid.* 5. 495.<sup>9</sup> *Ibid.* 5. 537.

Drury Lane<sup>1</sup>  
Jan. 2, 1778

{ *Kitely* = Smith  
*Bobadill* = Henderson  
*Brainworm* = Baddeley  
*Master Stephen* = Dodd  
*Justice Clement* = Parsons  
*Old Knowell* = J. Aikin  
*Young Knowell* = Brereton  
*Wellbred* = Farren  
*Downright* = Hurst  
*Cob* = Moody  
*Master Matthew* = Burton  
*Cash* = R. Palmer  
*Mrs. Kitely* = Mrs. Baddeley  
*Bridget* = Miss P. Hopkins  
*Tib* = Mrs. Bradshaw

Bath<sup>2</sup>  
Jan. 17, 1778

{ *Kitely* = Keasberry  
*Bobadill* = Henderson  
*Master Stephen* = Edwin  
*Brainworm* = Didier  
*Old Knowell* = Blisset  
*Young Knowell* = Dimond  
*Dame Kitely* = Mrs. Didier

Covent Garden<sup>3</sup>  
Oct. 1, 1779

{ *Kitely* = Wroughton  
*Bobadill* = Lee Lewes  
*Brainworm* = Wilson  
*Master Stephen* = Edwin  
*Old Knowell* = Hull  
*Downright* = Clarke  
*Dame Kitely* = Mrs. Bulkley

Liverpool Bills<sup>4</sup>  
Aug. 7, 1780

{ *Bobadill* = Henderson  
*Master Stephen* = Quick

Drury Lane<sup>5</sup>  
May 23, 1781

<sup>1</sup> Genest, *English Stage* 6. 5 and Adams, *Dict. Drama*, p. 473.

<sup>2</sup> Genest, *English Stage* 6. 38.

<sup>3</sup> *Ibid.* 6. 139.

<sup>4</sup> *Ibid.* 6. 170.

<sup>5</sup> *Ibid.* 6. 185.

Drury Lane<sup>1</sup>  
Dec. 30, 1785

{ *Kitely* = Smith  
*Bobadill* = Palmer  
*Brainworm* = Baddeley  
*Master Stephen* = Waldron  
*Old Knowell* = J. Aikin  
*Young Knowell* = Barrymore  
*Wellbred* = Bannister Jun.  
*Justice Clement* = Parsons  
*Downright* = Wrighten  
*Master Matthew* = Suet  
*Dame Kitely* = Mrs. Brereton

Drury Lane<sup>2</sup>  
May 23, 1788

{ *Kitely* = Smith  
*Bobadill* = Palmer  
*Brainworm* = Baddeley  
*Master Stephen* = Dodd  
*Dame Kitely* = Mrs. Kemble

Covent Garden<sup>3</sup>  
May 15, 1798

{ *Kitely* = Holman  
*Bobadill* = Cubitt  
*Brainworm* = Townsend  
*Master Stephen* = Knight  
*Old Knowell* = Murray  
*Young Knowell* = Clarke  
*Wellbred* = Whitfield  
*Master Matthew* = Simmons  
*Downright* = Waddy  
*Cash* = Farley  
*Justice Clement* = Munden  
*Dame Kitely* = Miss Betterton  
*Bridget* = Miss Mansel  
*Tib* = Miss Gilbert

Covent Garden<sup>4</sup>  
May 25, 1798

*Bobadill* = Fawcett

<sup>1</sup> Genest, *English Stage* 6. 379, 380.

<sup>2</sup> *Ibid.* 6. 482.

<sup>3</sup> *Ibid.* 7. 367, 368.

<sup>4</sup> *Ibid.* 7. 369.

Covent Garden<sup>1</sup>

Dec. 17, 1800

*Kitely* (with the prologue spoken  
 by Garrick in 1751) = Cooke  
*Bobadill* = Fawcett  
*Brainworm* = Munden  
*Master Stephen* = Knight  
*Old Knowell* = Murray  
*Young Knowell* = Brunton  
*Wellbred* = H. Johnston  
*Master Matthew* = Simmons  
*Justice Clement* = Emery  
*Downright* = Waddy  
*Dame Kitely* = Miss Chapman

Covent Garden<sup>2</sup>

Feb. 28, 1801

Covent Garden<sup>3</sup>

Nov. 11, 1801

Covent Garden<sup>4</sup>

Oct. 20, 1802

Drury Lane<sup>5</sup>

Dec. 10, 1802

Acted twice. As this play was  
 strongly cast at C. G., it could  
 answer no good purpose to revive  
 it at D. L. with inferior per-  
 formers.

*Kitely* = Wroughton  
*Bobadill* = Bannister Jun.  
*Brainworm* = R. Palmer  
*Master Stephen* = Cherry  
*Justice Clement* = Suett  
*Old Knowell* = Powell  
*Young Knowell* = Dwyer  
*Master Matthew* = Collins  
*Dame Kitely* = Mrs. Powell

Covent Garden<sup>6</sup>

Sept. 21, 1803

Covent Garden<sup>7</sup>

Oct. 12, 1804

Covent Garden<sup>8</sup>

Jan. 8, 1807

<sup>1</sup> Genest, *English Stage* 7. 512.<sup>2</sup> *Ibid.* 7. 514.<sup>3</sup> *Ibid.* 7. 550.<sup>4</sup> *Ibid.* 7. 576.<sup>5</sup> *Ibid.* 7. 568.<sup>6</sup> *Ibid.* 7. 611.<sup>7</sup> *Ibid.* 7. 658.<sup>8</sup> *Ibid.* 8. 48.

Covent Garden<sup>1</sup>  
April 5 1808

{ *Kitely* = Cooke  
    *Bobadill* = Fawcett  
    *Brainworm* = Munden  
    *Master Stephen* = Liston  
    *Justice Clement* = Emery  
    *Dame Kitely* = Mrs. H. Johnston

Covent Garden<sup>2</sup>  
Nov. 8, 1808

Bath<sup>3</sup>  
Dec. 10, 1808

{ *Kitely* = Cooke  
    *Bobadill* = Bengough  
    *Brainworm* = Lovegrove  
    *Master Stephen* = Mallinson

Bath<sup>4</sup>  
Feb. 10, 1816

{ *Kitely* = W. Macready  
    *Bobadill* = Bengough  
    *Brainworm* = Chatterley  
    *Master Stephen* = Woulds  
    *Young Knowell* = Warde  
    *Wellbred* = Stanley  
    *Dame Kitely* = Mrs. W. West

Drury Lane<sup>5</sup>  
June 5, 1816  
Acted twice.

{ *Kitely* = Kean  
    *Bobadill* = Harley  
    *Brainworm* = Munden  
    *Master Stephen* = Oxberry  
    *Old Knowell* = Powell  
    *Young Knowell* = S. Penley  
    *Wellbred* = Wallack  
    *Justice Clement* = Penley  
    *Downright* = R. Palmer  
    *Master Matthew* = Hughes  
    *Cob* = Gattie  
    *Dame Kitely* = Mrs. Horn  
    *Bridget* = Miss Boyce  
    *Tib* = Mrs. Harlowe

<sup>1</sup> Genest, *English Stage* 8. 90.

<sup>2</sup> *Ibid.* 8. 127.

<sup>4</sup> *Ibid.* 8. 563.

<sup>3</sup> *Ibid.* 8. 155.

<sup>5</sup> *Ibid.* 8. 536, 537.

Covent Garden<sup>1</sup>  
 May 13, 1825  
 Acted twice.

{ *Kitely* = Young  
*Bobadill* = Fawcett  
*Brainworm* = W. Farren  
*Master Stephen* = Meadows  
*Master Matthew* = Keeley  
*Old Knowell* = Chapman  
*Young Knowell* = Cooper  
*Wellbred* = Mason  
*Justice Clement* = Blanchard  
*Cob* = J. Isaacs  
*Downright* = Egerton  
*Dame Kitely* = Mrs. Chatterley  
*Cob's Wife* = Mrs. Pearce

In 1845, a private performance of *Every Man In His Humor* was given in Miss Kelly's Theatre, Soho, under the direction of Charles Dickens.<sup>2</sup> Something of the same interest attaches itself to this performance as to Garrick's previous well known one. Forster<sup>3</sup> writes entertainingly of the production. 'We had chosen *Every Man in His Humour*, with especial regard to the singleness and individuality of the "humours" portrayed in it; and our company included the leaders of a journal then in its earliest years, but already not more renowned as the most successful joker of jokes yet known in England, than famous for that exclusive use of its laughter and satire for objects the highest or most harmless, which makes it still so enjoyable a companion to mirth-loving, right-minded men. Maclise took earnest part with us, and was to have acted, but fell away on the eve of the rehearsals; and Stanfield, who went so far as to rehearse Downright twice, then took fright and also ran away: but Jerrold, who played Master Stephen, brought with him Lemon, who took Brainworm; Leech, to whom Master Matthew was given;

<sup>1</sup> Genest, *English Stage* 9. 307.

<sup>2</sup> Adams, *Dict. Drama*, p. 473.

<sup>3</sup> Forster, *Life of Dickens* (ed. 1874) 2. 209 ff.

A'Beckett, who had condescended to the small part of William ; and Mr. Leigh, who had Oliver Cob. I played Kitley, and Bobadil fell to Dickens, who took upon him the redoubtable Captain long before he stood in his dress at the footlights ; humouring the completeness of his assumption by talking and writing Bobadil till the duller of our party were touched and stirred to something of his own heartiness of enjoyment. One or two hints of these have been given, and I will only add to them his refusal of my wish that he should go and see some special performance of the *Gamester*. "Man of the House. *Gamester* ! By the foot of Pharaoh, I will *not* see the *Gamester*. Man shall not force, nor horses drag, this poor gentleman-like carcass into the presence of the *Gamester*. I have said it. . . . The player Mac hath bidden me to eat and likewise drink with him, thyself, and short-necked Fox to-night—An' I go not, I am a hog, and not a soldier. But an' thou goest not—Beware citizen ! Look to it. . . . Thine as thou meritest. Bobadil (Captain). Unto Master Kitley. These."

'The play was played on the 21st. of September with a success that out-ran the wildest expectation ; and turned our little enterprise into one of the small sensations of the day. The applause of the theatre found so loud an echo in the press, that for the time nothing else was talked about in private circles ; and after a week or two we had to yield (we did not find it difficult) to a pressure of demand for more public performance in a larger theatre, by which a useful charity received important help, and its committee showed their gratitude by an entertainment to us at the Clarendon, a month or two later, when Lord Lansdowne took the chair. . . .

'Of the thing itself, however, it is necessary to be said that a modicum of merit goes a long way in all such matters, and it would not be safe now to assume that

ours was much above the average of amateur attempts in general. Lemon certainly had most of the stuff, conventional as well as otherwise, of a regular actor in him, but this was not of a high kind ; and though Dickens had the title to be called a born comedian, the turn for it being in his very nature, his strength was rather in the vividness and variety of his assumptions, than in the completeness, finish, or ideality he could give to any part of them. It is expressed exactly by what he says of his youthful preference for the representation of the elder Mathews. At the same time this was in itself so thoroughly genuine and enjoyable, and had in it such quickness and keenness of insight, that of its kind it was unrivalled ; and it enabled him to present in Bobadil, after a richly coloured picture of bombastical extravagance and comic exaltation in the earlier scenes, a contrast in the later of tragical humility and abasement, that had a wonderful effect. But greatly as his acting contributed to the success of the night, this was nothing to the service he had rendered as manager. It would be difficult to describe it. He was the life and soul of the entire affair. . . . Such a chaos of dirt, confusion, and noise, as the little theatre was the day we entered it, and such a cosmos as he made it of cleanliness, order, and silence, before the rehearsals were over !'

Wheatley notes (p. 117) that in 1847 the company went 'strolling' in the provinces, and performed this play at Manchester and Liverpool. At the latter place, it was given for the benefit of Leigh Hunt, and Lord Lytton wrote a prologue for it, an extract from which follows :

Hark the frank music of the elder age—  
Ben Jonson's giant tread sounds ringing up the stage!  
Hail! the large shapes our fathers loved! again  
Well-bred's light ease, and Kitely's jealous pain.  
Cob shall have sense, and Stephen be polite,



Brain-worm shall preach, and Bobadill shall fight.  
Each, here, a merit not his own shall find,  
And *Every Man* the *Humour* to be kind.

Accounts of productions of the play cease after this time. Note should, however, be made of a revival by the English Club of Stanford University, 1905 (see *Le-land Stanford* in Bibliography).

## D. INFLUENCE OF THE CLASSICS

*Learned / Professor knowledge*  
Jonson's erudition is a matter of common knowledge, and few, in commenting upon the Elizabethan age, fail to draw a contrast between him, *erudite*, replete with classical learning, and Shakespeare's 'little Latin and less Greek.' This fact and this contrast are recognized by other poets:

What are his faults (O envy!) that you speake  
English at Court, the learned Stage acts Greek?  
That Latin he reduc'd, and could command  
That which your *Shakespeare* scarce could understand.

—Ramsay, *Upon the Death of Benjamin Jonson*.  
(Jonson, *Wks.* 9. 476.)

Next these, learn'd Jonson in this list I bring,  
Who had drunk deep of the Pierian Spring,  
Whose knowledge did him worthily prefer,  
And long was lord here of the theater:  
Who in opinion made our learn'd to stick  
Whether in poems rightly dramatic,  
Strong Seneca or Plautus, he or they,  
Should bear the buskin and the sock away.

—Drayton, *Of Poets and Poesie*.

Look up! where Seneca and Sophocles,  
Quick Plautus and sharp Aristophanes,  
Enlighten yon bright orb! doth not your eye,  
Among them, one far larger fire descry  
At which their lights grow pale? This Jonson,  
There he shines your star, who was your Pilot here.

—William Habington, *Upon the Death of Ben Jonson*.  
(Jonson, *Wks.* 9. 445.)

Drummond of Hawthornden wrote with enthusiasm : 'He was better versed, and knew more in Greek and Latin, than all the Poets in England.'<sup>1</sup>

Critics emphasize the same fact, usually with praise of Jonson for originality, and a skillful blending of classical and contemporary English sentiments, with a ready adjustment of the old to fit the new condition. 'What he borroweth from the antients, he generally improves by the use and application, and by this means, he improved himself, in contending to think, and to express his thoughts like them; and accordingly those plays are best, in which we find most imitations or translations from classic authors; but he commonly borrows with the air of a conqueror, and adorns himself in their dress, as with the spoils and trophies of victory.'<sup>2</sup> His learning was 'for his age extremely varied, and judged by an even higher standard than that of his age, thoroughly solid. He was worthy of being the pupil of Camden and the friend of Selden. His studies, while by no means confined to the Greek and Roman classics ordinarily read in his days, commanded this familiar range with unusual completeness. . . . Of his classical learning his tragedies furnish the most direct evidence; but there is hardly one of his comedies or even of his masques, which is not full of illustrations of the reading prized in "both Universities". . . . He read and reproduced what he read in scholarly fashion; in other words he studied critically, and assimilated what he acquired. Of his own art in particular he had mastered the theory as well as the practice. *Vetus Comoedia* was to him no mere tradition, taken at second-hand from native schoolmasters or Italian practitioners, but a literary growth of which he had care-

<sup>1</sup> *Conversations with Drummond* (Jonson, *Wks.* 9, 412).

<sup>2</sup> Whalley (*Jonson's Wks.* 1. v).

fully studied the laws.’<sup>1</sup> ‘In the meantime, I must desire you to take notice, that the greatest man of the last age (Ben Jonson) was willing to give place to them in all things : he was not only a professed imitator of Horace, but a learned plagiary of all the others ; you track him everywhere in their snow. If Horace, Lucan, Petronius Arbiter, Seneca, and Juvenal had their own from him there are few serious thoughts which are new in him : you will pardon me, therefore, if I presume he loved their fashion, when he wore their clothes.’<sup>2</sup>

Castelain finds Jonson more English than a close follower of the Greeks and Latins : ‘Il est évident tout d’abord que Jonson est un classique . . . . Mais ce qui caractérise avant tout l’esprit classique, c’est l’amour de l’ordre et de l’harmonie . . . . En réalité tout ce classicisme est de pure surface. Jonson n’est qu’un classique d’apparence, et son vigoureux jugement, son goût de la vérité, l’ont empêché d’aller jusqu’au bout des doctrines qu’il croyait professer . . . La vérité est que Jonson ne sentait pas la beauté de ces qualités d’ordre et d’harmonie, qui plaisent tant à nos esprits latins et classiques . . . . Jonson, restant très anglais malgré toute sa culture antique, n’a pas pu comprendre l’austère beauté des règles classiques ; il en a adopté une ou deux, et non pas les plus essentielles ; il ne paraît pas même avoir compris les autres.’<sup>3</sup>

The voice of the minority is sufficiently illustrated by the following : ‘Jonson possessed all the learning which was wanting to Shakespeare, and wanted all the genius of which the other was possessed. Both of them were equally deficient in taste and elegance, in harmony and correctness. A servile copyist of the ancients, Jonson translated into bad English the beautiful passages of the

<sup>1</sup> Ward, *Engl. Dram. Lit.* 2. 397, 398.

<sup>2</sup> Dryden, *Essay on Dram. Poesy* (Wks. ed. Scott-Saintsbury 15. 300).

<sup>3</sup> Castelain, *Jonson*, pp. 182, 183, 184, 186, 187.

Greek and Roman authors, without accommodating them to the manners of his age and country. His merit has been totally eclipsed by that of Shakespeare, whose rude genius prevailed over the rude art of his contemporary.<sup>1</sup>

With full recognition, then, of the general fact of Jonson's indebtedness to the classics in his production of réalistic English comedy, it remains to be shown, in the case of each single play, the exact manner in which this dual process is operative, and to discover, if possible, a still subtler and more pervasive manifestation of its influence.

In *Every Man in His Humor*, as in Jonson's other plays, the simplest and most obvious exemplification of classical influence is in the matter of direct quotations. In the combined two versions occur quotations from Juvenal,<sup>2</sup> Terence,<sup>3</sup> Virgil,<sup>4</sup> Ovid,<sup>5</sup> and Seneca<sup>6</sup>. Closely allied to these are paraphrases and close imitations of passages in the classics. Specimens of these are in evidence from Juvenal,<sup>7</sup> Quintilian,<sup>8</sup> Martial,<sup>9</sup> Plautus,<sup>10</sup> Terence,<sup>11</sup> Horace,<sup>12</sup> and Aristotle.<sup>13</sup>

A borrowing more deeply ingrained in the present play is that of characters and situations which have become conventional in Roman comedy. The most important of these are: the motive of the father and wayward son; the two-faced intriguing servant; the braggart soldier; the gull or dupe; mistaken identity; the clandestine marriage; the general atmosphere of trickery and intrigue; the sudden resolution of plot-complication at the end of the play.

<sup>1</sup> Hume, *Hist. of Engl.* (ed. 1851) 4. 523.

<sup>2</sup> Title pages Q and F.

<sup>3</sup> Q 3 I. 56.

<sup>4</sup> Q 2. 3. 17; 5. I. 640; F 3. I. 19.

<sup>5</sup> Q 5. I. 395.

<sup>6</sup> Q 5. I. 423.

<sup>7</sup> F I. I. 89; 2. 2. 5; 2. 5. 51.

<sup>8</sup> F 2. 5. 14.

<sup>9</sup> F Prologue.

<sup>10</sup> F I. 2. 124.

<sup>11</sup> F I. 2. 131.

<sup>12</sup> F 2. 5. 47.

<sup>13</sup> F Prol. 29.

The father-son motive occurs clearly in eight of Plautus' plays<sup>1</sup> and in five of Terence's.<sup>2</sup> Its particular form in *Every Man in His Humor* is that of the fond and indulgent father, himself moral, who fails to detect the deception and dissipation of his son, who, meanwhile, takes pleasure in deceiving his parent, and idling with gay companions. The boy indulges in the excesses of youth, but is not vicious or dissolute. The 'follies, not the crimes of men' are dealt with here, and the comic atmosphere is even and unbroken. The typical father of Roman comedy is of two sorts. The type reflected in Old Knowell may be illustrated by Charmides, in Plautus' *Trinummus*.<sup>3</sup> This wealthy Athenian is thoroughly moral, long-suffering, and forgiving. After his property has been much wasted by his son, he goes abroad. During his absence, the boy, by reckless extravagance, consumes the remainder of his father's resources, and even sells his house. The latter returns in time, is apprised of his son's perfidy, and, at the intercession of a friend, after lamenting his wickedness, forgives him. The father may also be vicious and immoral, abetting his son in his knavery, or practising independent vices of his own.<sup>4</sup> A suggestion of the mingling of the two types in Old Knowell is seen in the case with which he stills his conscience when he reads his son's letter. There are often two fathers in the plays of Plautus and Terence, troubled by two obstreperous sons.<sup>5</sup> Aside from the definite father-son motive, there is a general lack of respect

<sup>1</sup> *Trinummus*, *Bacchides*, *Pseudolus*, *Asinaria*, *Mercator*, *Mostellaria*, *Epidicus*, *Truculentus*.

<sup>2</sup> *Andria*, *Heautontimorumenos*, *Phormio*, *Hecyra*, *Adelphi*.

<sup>3</sup> Cf. also Micio in *Adelphi*.

<sup>4</sup> Demipho, in *Mercator*, Simo, in *Pseudolus*, Demaenetus, in *Asinaria*, are good illustrations.

<sup>5</sup> Cf. *Bacchides*.

towards age, and a delight in seeing older men duped by younger, which helped to create the atmosphere upon which Jonson drew for his play.<sup>1</sup> Young Knowell is a less serious offender than most of the young men of the New Comedy. There, many times, the whole gamut of vices is run through. When stripped of the personal characteristics which render him a typical young Englishman, however, and relegated to a type, his general theory and conduct of life place him with those others whose escapades delighted the audiences of Rome. His friendship with Wellbred is also conventional. The Roman youth was almost certain to have a companion in his frolics.

The two-faced, intriguing servant is an indispensable factor in Roman comedy, and no play belonging to it is without him. No obligation or relation is sacred to him. A servant to a father and a son, he may be faithful to one and untrue to the other, aid one to bring about the other's discomfiture, or be untrue to both. If a plot-complication is needed, he stands ready to assume a disguise, conceive and execute a trick, fail to perform a duty assigned him, and thus effect the proper entanglement. If no convenient resolution of a plot is available, the servant, again, may enter with the necessary information and disclosures to make all clear. The manysidedness of his nature must have created an unfailing atmosphere of interest around him, and made the audience regard him with ever-expectant eyes. The variety of his escapades, too, made him a perennial funmaker. In these several capacities, Brainworm is equally as useful a character in *Every Man in His Humor*. Without him, the slender plot of this play could hardly hold together. The

<sup>1</sup> The deception worked upon Hegio, in the *Captivi*, the cheating Euclio of his treasure in *Aulularia*, and the duping the procurer in the *Persa*, are cases in point.

Brainworm

first hint of action in the play comes with Brainworm's juggling with Wellbred's letter to Young Knowell (1. 1-2). He next appears disguised as a soldier, and imposes upon Stephen's simplicity by selling him a rapier (2. 2). Shortly after this (2. 3), in the same disguise, he deceives Old Knowell, who takes him into his service. Filled with merriment over his own duplicity, he hastens to the Windmill Tavern (3. 1) to tell Ned Knowell and his companions of his latest trick. To complete the father's mystification, Brainworm tells him his son (4. 6) has learned that he has followed him to town, and sends him to Cob's house on a fruitless search for the culprit. Brainworm follows, with a new plan on foot to gull Formal. His services are much in demand, for he is next (4. 8) engaged by Wellbred, disguised in Formal's clothes, to tell Young Knowell to meet him and Bridget at the Tower. On the way (4. 9) Matthew and Bobadill meet him, and engage him to arrest Downright for assault; this he accomplishes in another disguise (1. 11), at the same time arresting Stephen for stealing Downright's cloak. Finally, the speedy unraveling of the plot in the last act is made possible only by Brainworm's disclosures of his many tricks. Jonson has shown splendid originality in working out the details of Brainworm's character for the present purpose, but its essential elements, and his basic function in the play, are strictly classical.

The boastful soldier has his most complete incarnation in Pyrgopolinices,<sup>1</sup> the Miles Gloriosus of Plautus, although he appears also, in less pronounced form, in Therapontigonus, in *Curculio*, and Stratophanes, in *Truculentus*. The original Miles is a 'bragging, impudent, stinking fellow, brimful of lying and lasciviousness, [who] says that

*Quid, Martialis*

<sup>1</sup> See Reinhardstoettner, *Plautus*, p. 677, and Lumley, *Influence of Plautus on the Comedies of Ben Jonson*, pp. 57 ff.

all the women are following him of their own accord.<sup>1</sup> He killed a hundred and fifty men in Cilicia, a hundred in Cryphiolathrona, thirty at Sardis, sixty at Macedon, and five hundred at Cappadocia altogether at one blow.<sup>2</sup> Compare with this Bobadill's boast (4. 7. 85): 'Say the enemy were fortie thousand strong, we twentie would come into the field . . . wee would challenge twentie of the enemy; . . . well, we would kill them: . . . thus, would wee kill, every man, his twentie a day, that's twentie score; twentie score, that's two hundred; . . . two hundred dayes kills them all vp, by computation.' Bobadill is the only character which can be definitely paralleled in classical comedy.

Almost as essential to classical comedy as the intriguing servant is the gull or dupe. <sup>Simonides</sup> There must be somebody to fool, and somebody to be fooled. A variety of people may serve in the latter capacity. The father is duped by his son;<sup>3</sup> the wife by her husband;<sup>4</sup> the procurer by the youth who patronizes him;<sup>5</sup> or the parasite is himself sometimes rebuffed.<sup>6</sup> The degrees of gullibility range from cases where the deception is accomplished only by the inordinate cleverness of the intriguer to those where the butt of the joke is mentally deficient. So, in *Every Man in His Humor*, Old Knowell is deceived by his son, and both the son and father are fooled by Brainworm through the latter's unusual skill in subterfuge, while Stephen is gulled on all sides because of his own stupidity.

Mistaken identity was a device thoroughly familiar to the Latin poets, and made to subserve a number of uses.

<sup>1</sup> *Plautus* (tr. Riley) 1. 74; cf. *Miles Gloriosus* (ed. Leo) 1. 2. 8; 'illest miles meus erus . . . gloriosus, impudens, stercoreus, plenus periuri atque adulteri.' Cf. Reinhardtstoettner, *Plautus*, pp. 595-680, for a full discussion of the literary history of the 'braggart soldier.'

<sup>2</sup> *Miles Glor.* (ed. Leo) 1. 1. 42-45, 52, 53; Riley 1. 72.

<sup>3</sup> *Trinummus*.

<sup>4</sup> *Asinaria*.

<sup>5</sup> *Pænulus*.

<sup>6</sup> *Stichus*.



As in the previous category, the particular importance assigned to this motive may vary in importance. A disguise may be assumed temporarily and for a given purpose,<sup>1</sup> or there may be a genuine mistaken identity, due perhaps to an accident at birth which calls for a recognition-scene and a clearing up of mystery.<sup>2</sup> All the instances of this in *Every Man in His Humor* are of the first sort, and caused by Brainworm's antics. This motive is quite as useful to Jonson as to the classical poets, and he does not neglect his opportunity.

To marry, or intrigue with, a woman secretly is a favorite way for a son to deceive his father.<sup>3</sup> Rather less importance is assigned to this as a structural element in Jonson than would have been the case in either Plautus or Terence. Here it is one among many incidents, and not so much more important than they.

One's general memory of Roman comedy is of a series of tricks performed upon a given set of characters in typical situations; so is it with *Every Man in His Humor*. The play is built upon the broad outlines established by classical tradition. Had Jonson himself been unable to devise the way to tangle a plot so completely that no solution seemed possible, and then suddenly to unravel all by surprising disclosures at the end of the play, he might have learned it from Roman comedy.<sup>4</sup>

The theory implicit in *Every Man in His Humor* is clearly that of the New Comedy. The theme does not concern the State at large, nor does it publicly attack those in authority. It does, however, reveal the life of the time, and the customs and manners of the people. In thus attempting to perceive and reveal the truth about human nature, it naturally discloses the vanity and

<sup>1</sup> Cf. *Pænulus*, *Amphitryon*.

<sup>2</sup> *Captivi*, *Menæchmi*, *Rudens*.

<sup>3</sup> *Bacchides*, *Pseudolus*, *Curculio*, *Phormio*.

<sup>4</sup> Croiset, *Histoire de la Littérature Grecque* 3. 591-633.

weakness current in society. This theme could be developed at any time in any country; and Jonson was peculiarly fitted to do it for England.

It must not be assumed, however, that Jonson was a mere copyist, lacking in originality. Technically considered, no one of the Elizabethan poets is more original than he. The last charge which could be brought against him is that of being un-English. It has been seen that an analysis of *Every Man in His Humor* reveals parallels, conscious or unconscious, to the most essential basic elements of Latin Comedy; yet the material and particular treatment are all new. He succeeded surprisingly well, as Schelling says, 'in picturing, in vivid realism, the absurdities, the eccentricities and predicaments, so to speak, of Elizabethan life in terms of a glorified adaptation of the technique of Plautus.'<sup>1</sup>

*preferably cautiously*  
Gifford's interesting characterization of Bobadill emphasizes the English side of his nature: 'Bobadill has never been well understood, and, therefore is always too lightly estimated: because he is a boaster and a coward, he is cursorily dismissed as a mere copy of the ancient bully, or what is infinitely more ridiculous, of Pistol; but Bobadill is a creature *sui generis*, and perfectly original. The soldier of the Greek comedy, from whom Whalley wishes to derive him, as far as we can collect from the scattered remains of it, or from its eternal copyists, Plautus and Terence, had not many traits in common with Bobadill. Pyrgopolinices, and other captains with hard names, are usually wealthy; all of them keep a mistress, and some of them, a parasite: but Bobadill is poor, as indeed are most of his profession, which, whatever it might be in Greece, has never been a gainful one in this country. They are profligate and luxurious; but Bobadill is stained with

*extra warning*  
<sup>1</sup> Eng. Lit. during the Life Time of Shakespeare, p. 231.

no inordinate vice, and is besides so frugal, that "a bunch of radishes, and a pipe to close the orifice of the stomach" satisfy all his wants. Add to this, that the vanity of the ancient soldier is accompanied with such deplorable stupidity, that all temptation to mirth is taken away; whereas Bobadill is really amusing. . . . In a word, Bobadill has many distinguishing traits, and till a preceding braggart shall be discovered with something more than big words and beating to characterize him, it may not be amiss to allow Jonson the credit of having depended entirely on his own resources.'

Baskervill<sup>1</sup> has a valuable chapter on the native elements in *Every Man in His Humor*. Parallel passages are cited from English literature: Brainworm is depicted as the Elizabethan cony-catcher; Bobadill is seen to follow a line of progenitors in English literature which provide him with a sufficient ancestry; Kitley is regarded partly as reflecting previous treatments of jealousy in the vernacular, and partly as original. Classical sources, according to this theory, become the 'substance', of which Jonson's play is the 'shadow of a shadow.'

It is easy to look with a single eye at either the classical or English aspects of a play of Jonson, whereas it is probably true that both are present. The classical themes had found their way into England through Italian and other channels. Jonson was well versed in both English literature and that of Greece and Rome; there is no need to attempt to minimize the influence of either upon him. Indeed it seems to have been the happy combination of these two forces which worked so fortunate a result in his case. Were this not true, his contribution to literature would be less than it is. To transmit an interest in a former age to later ones is a goodly service. To

<sup>1</sup> *English Elements in Jonson's Early Comedy*, pp. 107—143.

demonstrate the possibilities of originality while one perpetuates the useful forms of previous literature is an essential merit. To teach people who have grown too individualistic the value of restraint, and the virtues which may reside in conformity, is in itself a sufficient achievement, for a life. In no play of Jonson's are the two streams of influence more completely blended than here. As a consequence, it is harder to study each, but the value of the combination becomes more apparent.

### E. EXTRACTS FROM THE CRITICS

Ward (*Hist. Engl. Dram. Lit.*, 2d. ed., 2. 344) : *Every Man in His Humour* is justly recognized by most critics as a work which is not only one of the happiest efforts of its author, but also holds a place peculiar to itself in our dramatic literature. It may, in a word, be regarded as the first important comedy of character proper produced on the English stage. I have elsewhere given my reasons for not applying this designation to the earlier comedies of Shakespere ; *The Merchant of Venice*, which probably preceded Jonson's play in date, may be regarded as hovering on the boundary-line between comedy of character and comedy of incident ; and the date of the earlier version of *The Merry Wives*, to which I should certainly be inclined to give the former designation, is at least uncertain. A further literary significance attaches to *Every Man in His Humour* from the fact that a large proportion of it is in prose, for which Ben Jonson, following the example of Lyly, thus asserted a right on the comic stage which was in the end to become a prerogative.

Swinburne (*Study of Ben Jonson*, pp. 13-4) : Never again did his genius, his industry, his conscience and his taste unite in the triumphant presentation of a work so

faultless, so satisfactory, so absolute in achievement and so free from blemish or defect. The only three others among all his plays which are not unworthy to be ranked beside it are in many ways more wonderful, more splendid, more incomparable with any other product of human intelligence or genius ; but neither *The Fox*, *The Alchemist*, nor *The Staple of News*, is altogether so blameless and flawless a piece of work ; so free from anything that might as well or better be dispensed with, so simply and thoroughly compact and complete in workmanship and in result. Molière himself has no character more exquisitely and spontaneously successful in presentation and evolution than the immortal and inimitable Bobadil : and even Bobadil is not unworthily surrounded and supported by the many other graver or lighter characters of this magnificent and perfect comedy.

Castelain (*Ben Jonson*, pp. 214, 215, 226, 227) : La comédie dont nous allons nous occuper, *Every Man in His Humour*, marque chez son auteur plus d'assurance et de talent. Dans la précédente (*The Case is Altered*) il s'était contenté de fondre, en les démarquant, deux pièces de Plaute ; et bien qu'il les eût affublés de costumes modernes et de noms italiens, on reconnaissait du premier coup d'œil les héros du poète latin. Son imitation n'était pas un esclavage, son adaptation n'était pas une traduction ; mais on devinait dans ce premier essai une certaine méfiance de ses propres forces, le besoin qu'ont les enfants de se sentir soutenus dans leurs premiers pas. Cette fois, il se confie à son génie, il se risque à marcher seul, et l'on va voir avec quel succès. Si cette nouvelle pièce appartient encore au type plautinien, si l'on y trouve à la réflexion des analogies avec la traditionnelle comédie latine, la part de l'originalité y est plus forte que celle de l'imitation ; et cette œuvre de débutant n'est pas loin d'être un chef-d'œuvre. . . .

Une pareille étude suffirait à sauver une pièce ; mais celle-ci n'en a pas besoin. De toutes les comédies de Jonson, si ce n'est pas la plus forte, c'est assurément la plus jolie, la plus gaie, la plus agréable. On y trouve presque toutes les qualités du poète et l'on n'y trouve aucun de ses défauts. L'intrigue est vive, pressée, amusante ; les caractères à peu près tous intéressants, certains délicieusement comiques ; le dialogue est presque toujours spirituel et d'un naturel exquis. On sent que le poète en écrivant sa pièce s'est profondément amusé ; jamais plus il ne retrouvera cette verve joyeuse et juvénile. Harassé par de quotidiennes attaques, assombri par des ennuis de toute sorte, il va perdre aussitôt cette fraîcheur de gaieté, ce rire franc et sans amertume qui éclaire cet heureux début. Il écrira des comédies plus profondes, plus puissantes, peut-être mieux faites, plus admirables en un mot ; mais celle-ci restera la plus charmante, celle qu'on a le plus de plaisir à relire ; et l'on ne peut s'empêcher de déplorer les circonstances qui ont attristé et vieilli avant l'âge le génie qui enfanta Bobadil.

## F. CRITICAL ESTIMATE

It is not always that a single piece out of an author's complete works may be said fully to represent his characteristic method, and to suggest his entire contribution to literature. Yet it is hardly an exaggeration to maintain that in *Every Man in His Humor*, in its two versions, the different phases of Jonson's many-sided genius are revealed. It is even conceivable that had this play alone survived to us we might still speak of him to-day for the various reasons which the whole range of his writing has made familiar to us.

Jonson wrote, for the most part, in protest against the romantic tendencies which dominated the minds of so

many of his contemporaries, but *The Case is Altered* and *The Sad Shepherd* are usually regarded as really belonging to the romantic school. It is fair to assert, too, that the mood which created these less characteristic works of Jonson's is present in *Every Man in His Humor*. We know that even Jonson was a devotee of the Muses, and had a share in the instinctive love for poetry which permeated the atmosphere of his day. One would certainly have divined this from the play in question, particularly in its earlier version. A few stray harbingers of poetry may be seen here, together with the splendid apology for it which he sternly sacrificed in his revision. He who saw in 'poesie' something of the 'blessed, æternall, and most true deuine,' than whose 'reuerend name nothing can more adorne humanity,' must have been possessed with something of the poet's nature. One would have been tempted to regard this early tribute to poetry, and the language which conveyed it, as an earnest of possible future poetic achievement. That these early promptings of his inner spirit were not cultivated, but rather allowed, and perhaps encouraged, to wither and decay, Jonson's later history showed.

Far less difficult is it to feel and see that the authors of the *English Grammar*, the *Discoveries*, and of this play, are the same person. The prologue to the version of 1616 emanates from one who would gladly be regarded as a critic of poetry and the drama. He is a man with a mission, who sets himself squarely against the ill customs of the 'barren and infected age,' and 'the fat iudgements of the multitude.' The future literary dictator of England is already seated on his throne, denouncing with all sternness the methods of the 'leane, ignorant, and blasted wits' of 'brainlesse guls,' who utter their 'stolne wares' with great applause in 'vulgar ears.' The process of revision disclosed in the two versions of *Every Man in*

*origins in revision* / ponder  
reflect

*His Humor* makes patent the cast of Jonson's mind. It is highly critical, and the methods which it employs are often academic. The man who could criticize his own work and his fellows thus ably, could also, conceivably, evolve a critical treatise on men and morals.

To declare that this early comedy of Jonson's foreshadowed his two later tragedies would be to overstate the case. Yet, in this connection, it must be remembered that tragedy was not his most natural or successful medium for writing; nor did he reveal in it any wholly new type of excellence. The defects of *Sejanus* and *Catiline* are also the defects which characterize other parts of his work, though what would have served for merit in his satiric comedy at times becomes a fault in tragedy. As Briggs<sup>1</sup> puts it: 'Tragedy, like comedy, teaches, but whereas comedy, dealing with common life, instructs the ordinary man how to govern his passions and rule himself by showing him that the indulgence of passions and follies covers men with shame . . . tragedy, dealing with the lives of those classes to whom the guidance and safe-conduct of society are entrusted, instructs in a more deeply impressive fashion. . . . An ordinary man, like Kiteley, Sordido, Volpone, may fitly be dealt with by ordinary means, ridicule or satire, or, on occasion, a little wholesome correction; but a Catiline, a Sejanus—these men brave fate, and accordingly it is fate that deals out their reward.' No new and hitherto undeveloped power comes to light with the advent of Jonson's first tragedy. Here, as before, he worked from classical models, viewed men and women typically, and mixed with his story and picture a thesis of his own. All these qualities are to be found in *Every Man in His Humor*, and the real difference is that the early comedy is far superior to the two experiments in tragedy.

<sup>1</sup> Ed. of *Sejanus*, p. xxx.



It is impossible to believe, too, that any later play of Jonson is more truly indigenous to English soil. It has already been seen how closely identified with London *Every Man in His Humor* is. In the same way, it epitomizes the affectations of the day. The craze for hawking and hunting, the love of extravagant dress, the importance assigned to the smoking of tobacco, the interest in dueling, the affectation of 'melancholy,' the dabbling in poetry, the fanciful oaths—these and other customs then current animate the pages of this play. *The Alchemist*, *Bartholomew Fair*, and Jonson's other comedies, may parody different foibles, but not in a new way, nor in one better able to suggest the temper of the Elizabethan age.

Jonson, the satirist, is seen here in his twofold aspect. Usually, with a bluff, good natured wit, he hits off the idiosyncracies of his companions in merry Horatian vein. But occasionally, with Juvenalian sternness, he arraigns the decadent poets about him, and the methods of the drama which seem to him false. He here juggles enough, too, with ethical laws to render it difficult to decide whether he is in all other cases the disinterested advocate of pure morality. All this, again, is typical of the Jonson of the later plays. Merry twice to caustic once, to the end of his life he could readily be either, nor can it ever be proved that Jonson, the 'austere moralist,' uniformly deserves this title.

It may be urged that the structure of *Every Man in His Humor* is weak, while the plot of *The Alchemist* was 'one of the three most perfect ever planned.'<sup>1</sup> There is little development of action in the former. A father is tricked by his servant and son in a variety of ways. This summarizes the entire plot. There are tricks in the beginning, more tricks later, and a kaleidoscopic array of

<sup>1</sup> Coleridge, *Table Talk* (ed. Ashe, 1888), p. 294.

them at the end. This last act is structurally the cleverest in the play, but, after all is said, it is clear that the chief excellence of this comedy is not to be found in its plot. *Epícène*, *Volpone*, and *The Alchemist* are all better ordered than *Every Man in His Humor*, but the virtues most easily recognized here, as before, are those of characterization, satire, or the picture of manners shown. Indeed Castelain insists that the excellent structure of *The Alchemist* was a fortunate accident.<sup>1</sup>

It is natural, in discussing any poet or playwright of the Elizabethan age, to contrast him with Shakespeare, its greatest genius. In the case of Jonson, by common consent placed second only to Shakespeare, such a comparison becomes inevitable. The resulting inferences are, in the main, illuminating and helpful. Shakespeare is apprehended more clearly as the greater of the two. He succeeded, upon a firm substratum of intelligible plot and story, in creating a section of life, filled with people, the best of whom possess rich personalities, which reveal eternally human traits. Preëminent both as a lyrical and a dramatic poet, he also combined the ephemeral traits, which made him popular among his own generation, with the universal ones which gave him enduring fame. Jonson, on the other hand, is seen as the great 'conscious artist,' intellectual rather than emotional, who ruthlessly checked the romantic impulses of his youth. A theorist always, <sup>satirized</sup> imbued with classical tradition, he imposed upon England a new type of comedy, in which characterization drawn from contemporary life was placed above plot; the revelation of the 'humours' of mankind became the *raison d'être* of these characters, and a didactic <sup>teaching</sup> purpose was often apparent. High praise is to be accorded Jonson for his chastening influence upon the

<sup>1</sup> Castelain, *Jonson*, p. 506: 'A vrai dire, même pour un Anglais, il composait mal.'

unchecked freedom of the romantic school, but his dearth of imagination, and his stern determination to reveal the typical in mankind, relegate him to the second place for posterity. The decadence of the drama follows upon him swiftly, in spite of his gigantic efforts.

After the broad lessons of this familiar comparison are appreciated, one must wonder if the whole truth has been told. Are Jonson's plays filled with mere automata or manikins, who stalk about the stage, rehearsing, parrot-fashion, the personal thoughts which come to Jonson? To these questions *Every Man in His Humor* furnishes a partial answer. It is certain that Shakespeare would have employed the same material quite differently. The pathos of age divested of authority, and the unnatural plotting of a son against a father, might have been sympathetically revealed in Old Knowell. Young Knowell would certainly have been one of the attractive young men of the Orlando-Romeo group, of whom Shakespeare never wearied. Bridget would have gained a fairer name, and have been invested with all the charm of Rosalind or Juliet. How completely the love-motive would have dominated the Shakespearian play, it is easy to imagine. Stephen would have made a good cousin to William, and Shakespeare could have used him. The Mermaid or the Windmill tavern would have been the occasion for scenes of roistering merriment. A true repentance on Young Knowell's part, and a touching reconciliation-scene between him and his father, would have made a probable conclusion. Clothe this material in the poetic language of Shakespeare, and surround it with the romantic atmosphere which only he could have created, and the play could easily become a canonical member of the Shakespearian group.

Jonson's production is a lesser one than Shakespeare's on a kindred subject might have been, but it has its own

Character  
merits. The characters have few distinguishing qualities, but in a group there is considerable diversity seen, and skilful actors could, through these rôles have vitally presented the London life represented here. Old Knowell's rather passive morality and credulous nature, Stephen's aping of city manners and constant blundering, Brainworm's never-ending tricks on all about him, Bobadill's vainglorious boasts and final discomfiture—these unite to interest and entertain, by methods independent of the humor-idea as such. The heaviness of tone and remoteness from life which was soon to characterize such plays as *Every Man out of His Humor* and *Cynthia's Revels* had not yet appeared. Kitley's jealousy, Matthew's zeal for versifying, Bobadill's vanity and boasting—these are humors which have not yet degenerated into mere abstractions. There is a lightness of touch here, a wholesome merriment, which is absent in many of the later plays.

One is tempted, in praising the Aristotelian-Shakespearian type of drama, with its basis of excellent plot, to minimize the real achievement which Jonson won. It was no small thing to throw away all help which might come from poetic language, to reject the favorite devices of the Elizabethan playwrights and public, and to seek to reinvest with fresh interest and meaning for Englishmen a classical tradition which had once already been transferred and adapted to new conditions. It is hardly realized yet how successfully and potently Jonson accomplished this. His tremendous influence is not sufficiently to be accounted for by his encyclopædic learning; it must reside in his works themselves. Since plays in the form of comedies are his most typical work, it is here that his influence must chiefly lie, and no play will serve better than *Every Man in His Humor* as a specimen of the kind of drama which enjoyed this unusual

popularity. To attempt to trace in detail the influence of Jonson on humor comedy would require a separate study.<sup>1</sup> He never grew weary of the 'humor' idea,<sup>2</sup> and those who imitated him seized first upon this feature of his work. The portrayal of 'humors' certainly persisted till the time of Dickens; and to Jonson, more than any one man, must credit be given for the first development of the conception, and the realization of its possibilities.

*Every Man in His Humor*, then, is thoroughly characteristic of Jonson's final body of work. Less excellent in detail than *The Alchemist*, *Epiciene*, and *Volpone*, there is a naturalness, spontaneity, and interest in this play which they do not surpass. It alone could have taught all later drama lessons in seriousness of purpose, the possibilities of character-study and the portrayal of manners, and the variety of results attainable within the limits of a traditional framework. When tested before the higher tribunal which judges on ultimate grounds only, this comedy is in the second rank. In forbidding himself the use of poetry, Jonson diminished, by more than half, the possibilities which were open to him. It is unmistakable, also, that neither this nor any of his plays contains that 'utmost spiritual content' which is demanded of the highest type of literature.

<sup>1</sup> See Kerr's *Influence of Ben Jonson on English Comedy*.

<sup>2</sup> Cf. Induc. to *Magnetic Lady* (Wks. 6. 8—9): 'The author beginning his studies of this kind, with *Every Man in His Humour*; and after *Every Man out of His Humour*; and since, continuing in all his plays, especially those of the comic thread, whereof the *New Inn* was the last, some recent humours still, or manners of men, that went along with the times; finding himself near the close, or shutting up of his circle, hath fancied to himself, in idea, this Magnetic Mistress. . . . And this he hath called *Humours Reconciled*.



EVERY MAN  
IN HIS HUMOR

TEXT





## EDITOR'S NOTE

The quarto text here printed aims to reproduce as exactly as possible an original copy of the quarto of 1601. In one instance (3. 2. 84), a comma not found here is inserted from the authority of a second original. Its absence was unique here, and the worn condition of the paper made it seem advisable to substitute the other reading from a source which showed a better state of preservation. The folio text is based upon a copy of the 1616 edition. The footnotes to the text include differences of sufficient importance to make it possible to regard them as emendations; the corrections of the most palpable errors; the folio variants; stage-directions from later editions, principally Gifford's. The only variants recorded in footnotes for the quarto are the quarto variants and those from Bang's reprint. A detailed description of the various editions is included in the Introduction; here are placed mistakes of later editions, illustrations of the alterations due to general linguistic change, and of the distinguishing characteristics of the various editions. The principle of discrimination has not been applied with perfect ease to every given instance, but it is hoped that a sufficiently complete textual history can be found from the combined information. The method employed is further discussed in the Introduction, pp. xxx, xxxi.

W<sup>1</sup> = White's copy of the quarto used as the basis of the present text.

W<sup>2</sup> = White's copy of the quarto used for comparison.

P = Phelps' copy of the folio of 1616.

B = Bang's reprints of quarto and first folio.

1640 = Second Folio, 1640.

1692 = Third Folio, 1692.

1716 = Booksellers' edition of 1716.

W = Whalley's edition of 1756.

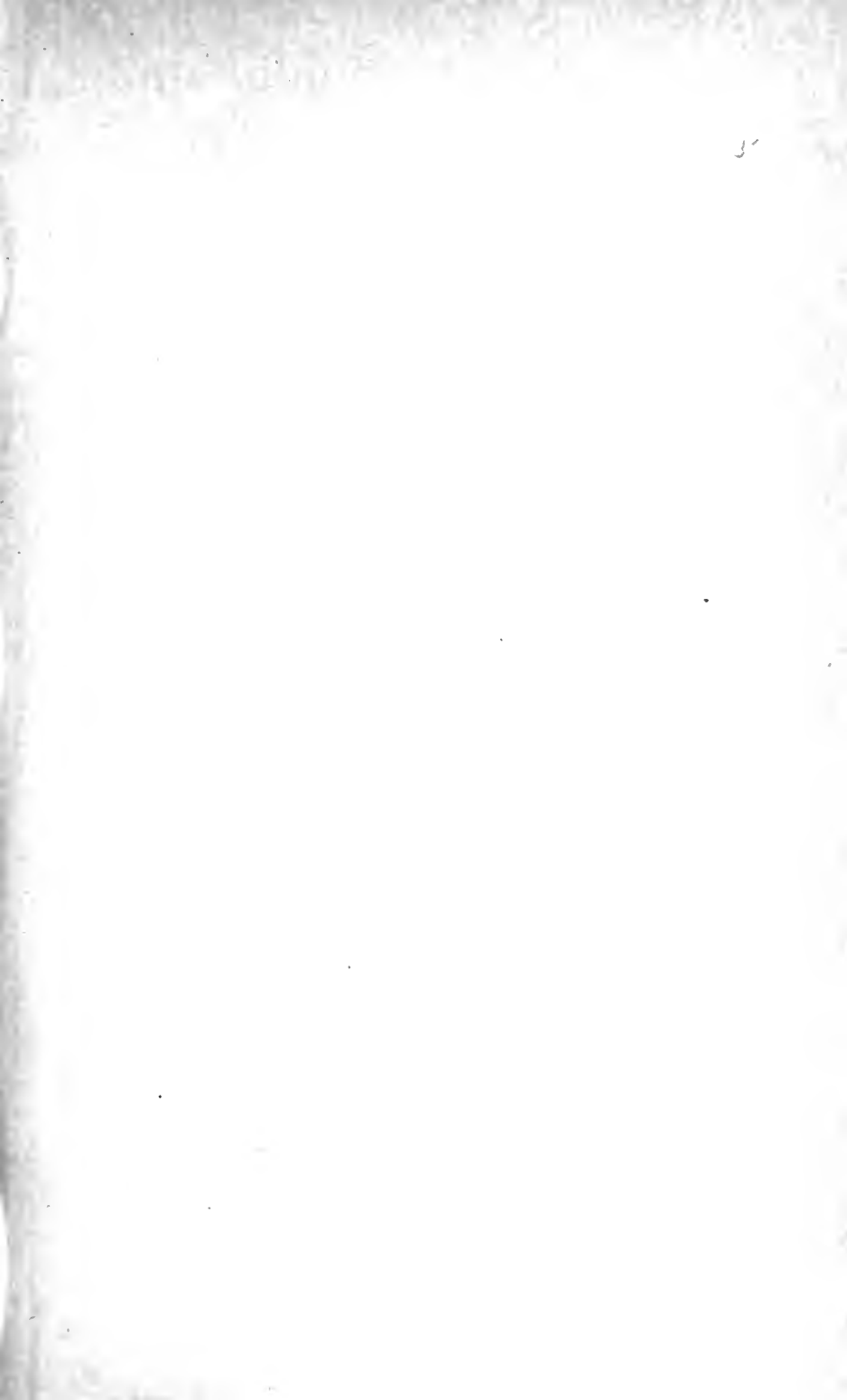
G = Gifford's edition of 1816.

Wh = Wheatley's edition of 1877.

N = Nicholson's edition of 1893.

H = Hart's edition of 1906.

Ga = Gayley's edition of 1913.



# EVERY MAN IN his Humor.

As it hath beene sundry times  
*publickly acted by the right*  
Honorable the Lord Cham-  
*berlaine his seruants.*

---

Written by BEN. JOHNSON.

---

*Quod non dant proccres, dabit Histrion.*

*Haud tamen inuidias vati quem pulpita pascunt.*

---

Imprinted at London for *Walter Burre*, and are to  
be sould as his shoppe in *Paules Church-yard.*

1601.

Euery  
M A N I N  
H I S  
H V M O V R.

*A Comædie.*

Acted in the yeere 1598. By the then  
Lord Chamberlaine his  
Seruants.

The Author B. I.

I U V E N.

*Haud tamen inuideas vati, quem pulpita pascunt.*

---

L O N D O N,  
Printed by W I L L I A M S T A N S B Y.

---

M. DC. XVI.





The number and names of  
*the Actors.*

<i>Lorenzo /enior.</i>	<i>Giulliano.</i>
<i>Pro/pero.</i>	<i>Lorenzo iunior.</i>
<i>Thorello.</i>	<i>Biancha.</i>
<i>Stephano.</i>	<i>He/perida.</i>
<i>Doctor Clement.</i>	<i>Peto.</i>
<i>Bobadilla.</i>	<i>Matheo.</i>
<i>Musco.</i>	<i>Pizo.</i>
<i>Cob.</i>	<i>Tib.</i>



The Persons of the Play.<sup>1</sup>

KNO'WELL, <i>An old Gentleman.</i>	KITELY, <i>A Merchant.</i>
ED. KNO'WELL, <i>His Sonne.</i>	DAME KITELY, <i>His Wife.</i>
BRAYNE-WORME, <i>The Fathers man.</i>	M <sup>rs</sup> . BRIDGET, <i>His Sister.</i>
M <sup>r</sup> . STEPHEN, <i>A countrey Gull.</i>	M <sup>r</sup> . MATTHEW, <i>The towne-gull.</i>
DOWNE-RIGHT, <i>A plaine Squier.</i>	CASH, KITELIES <i>Man.</i>
WELL-BRED, <i>His halfe Brother.</i>	COB, <i>A Water-bearer.</i>
IVST. CLEMENT, <i>An old merry</i> <i>Magistrat.</i>	TIB, <i>His Wife.</i>
ROGER FORMALL, <i>His Clarke.</i>	CAP. BOBADILL, <i>A Paules-man.</i>

THE SCENE

LONDON.

<sup>1</sup> The matter on this page is printed after the *Dedication to Camden* in the Folio of 1616.







# TO THE MOST LEARNED, AND MY HONOR'D

Friend,

M<sup>r</sup>. Cambden, Clarentiavx.

5

S I R,



*Here are, no doubt, a supercilious race in the world, who will esteeme all office, done you in this kind, an iniurie; so solemne a vice it is with them to vse the<sup>10</sup> authoritie of their ignorance, to the crying downe of Poetry, or the Professors: But, my gratitude must not leaue to correct their error; since I am none of those, that can suffer the benefits confer'd<sup>15</sup> vpon my youth, to perish with my age. It is a fraile memorie, that remembers but present things: And, had the fauour of the times so conspir'd with my disposition, as it could haue brought forth other, or better, you had had the same proportion, & number of the fruits, the first. Now,<sup>20</sup> I pray you, to accept this, such, wherein neither the confession of my manners shall make you blush; nor of my studies, repent you to haue beene the instructor: And, for the profession of my thanke-fulnesse, J am sure, it will, with good men, find either praise, or excuse.*<sup>25</sup>

Your true louer,

BEN. IONSON.

<sup>5</sup> Clarentiavx is omitted in P, but appears in B and all later editions.









# EVERY MAN IN HIS HUMOUR.

## PROLOGUE.



Hough neede make many *Poets*, and  
some such  
As art, and nature haue not better-  
d much ;  
Yet ours, for want, hath not so  
lou'd the stage,  
As he dare serue th'ill customes of  
the age :  
Or purchase your delight at such  
a rate,

10

As, for it, he himselfe must iustly hate.  
To make a child, now swaddled, to proceede  
Man, and then shoote vp, in one beard, and weede,  
Past three score yeeres : or, with three rustie swords,  
And helpe of some few foot-and-halfe-foote words, 15  
Fight ouer *Yorke*, and *Lancasters* long iarres :  
And in the tyring-houise bring wounds, to scarres,  
He rather prayes, you will be pleas'd to see  
One such, to day, as other playes should be.  
Where neither *Chorus* wafts you ore the seas ; 20  
Nor creaking throne comes downe, the boyes to please ;  
Nor nimble squibbe is seene, to make as fear'd  
The gentlewomen ; nor roul'd bullet heard  
To say, it thunders ; nor tempestuous drumme  
Rumbles, to tell you when the storme doth come ; 25  
But deedes, and language, such as men doe vse :  
And persons, such as *Comædie* would chuse,



When she would shew an Image of the times,  
And sport with humane follies, not with crimes.  
Except, we make 'hem such by louing still [4]  
Our popular errors, when we know th'are ill.  
I meane such errors, as you'll all confesse  
By laughing at them, they deserue no lesse:  
Which when you heartily doe, there's hope left, then,  
You, that haue so grac'd monsters, may like men. 35





# EVERY MAN in his Humor.

ACTVS PRIMVS, SCENA PRIMA.

*Enter Lorenzo di Pazzi Senior, Musco.*



Ow trust me, here's a goodly day toward.  
*Musco*, call vp my sonne *Lorenzo*: bid him  
rise: tell him, I haue some businesse to im-  
ploy him in.

5 *Mus.* I will, sir, presently.

*Lore. je.* But heare you, sirrah;  
If he be at study, disturbe him not.

*Mus.* Very good, sir. *Exit Musco.*

*Lore. je.* How happy would I estimate my selfe,  
10 Could I (by any meane) retyre my sonne,  
From one vayne course of study he affects?  
He is a scholler (if a man may trust  
The lib'rall voyce of double-toung'd report)  
Of deare account, in all our *Academies*.

15 Yet this position must not breede in me  
A fast opinion, that he cannot erre.  
My selfe was once a *student*, and indeede  
Fed with the selfe-same humor he is now,  
Dreaming on nought but idle *Poetrie*:

20 But since, Experience hath awakt my sprit's, *Enter Stephano.*  
And reason taught them, how to comprehend  
The soueraigne vse of study. What, coulin *Stephano*?  
What newes with you, that you are here so earely?

*Steph.* Nothing: but eene come to see how you doe,  
25 vncke.

*Lore. je.* That's kindly done, you are welcome, coulin.

*Euery Man in his Humour.*

ACT I. SCENE I.

KNO'WELL, BRAYNE-WORME, M<sup>r</sup> STEPHEN.

**A** Goodly day toward! and a fresh morning!  
BRAYNE-WORME,

Call vp your yong master: bid him rise, fir.  
Tell him, I haue some businesse to employ him.

BRA. I will fir, presently. KNO. But heare you, firah, 5  
If he be'at his booke, disturbe him not. BRA. Well fir.

KNO. How happie, yet, should I esteeme my selfe  
Could I (by any practife) weane the boy  
From one vaine course of studie, he affects.  
He is a scholler, if a man may trust 10  
The liberall voice of fame, in her report  
Of good accompt, in both our *vniversities*,  
Either of which hath fauour'd him with graces:  
But their indulgence, must not spring in me  
A fond opinion, that he cannot erre. 15

My selfe was once a student; and, indeed,  
Fed with the selfe-same humour, he is now,  
Dreaming on nought but idle *poetrie*,  
That fruitlesse, and vnprofitable art,  
Good vnto none, but least to the professors, 20  
Which, then, I thought the mistresse of all knowledge:  
But since, time, and the truth haue wak'd my iudgement,  
And reason taught me better to distinguish,  
The vaine, from th' vsfull learnings. Coffin STEPHEN!  
What newes with you, that you are here so early? 25

STE. Nothing, but eene come to see how you doe, vncle.

KNO. That's kindly done, you are wel-come, couise.

*A Street. Enter Knowell at the door of his House. G*

*A Plot before Knowell's House. Enter Knowell from his house. N*

2 [Enter Brainworm. G 6 be'at] be at 1640+ exc. be't N

6 Well fir] Very Good, sir. G 24 learnings. [Enter master

Stephen. G 6 [Exit. G

*Steph.* I, I know that fir, I would not haue come elfe :  
how doeth my coufin, vncle ?

*Lore.ſe.* Oh well, well, goe in and fee ; I doubt hee's  
30 ſcarce ſtirring yet.

*Steph.* Vncle, afore I goe in, can you tell me, and he  
haue e're a booke of the ſciences of hawking and hunting ?  
[6] I would fayne borrow it.

*Lor.* Why I hope you will not a hawking now, will  
35 you ?

*Step.* No wuffe ; but ile practiſe againſt next yeare :  
I haue bought me a hawke, and bels and all ; I lacke  
nothing but a booke to keepe it by.

*Lor.* Oh moſt ridiculous.

40 *Step.* Nay looke you now, you are angrie vncle, why  
you know, and a man haue not ſkill in hawking and  
hunting now a daies, ile not giue a ruſh for him ; hee  
is for no gentlemans company, and (by Gods will) I  
ſcorne it I, ſo I doe, to bee a confort for euerie *hum-*  
45 *drum* ; hang them *ſcroiles*, ther's nothing in them in the  
world, what doe you talke on it ? a gentleman muſt  
ſhew himſelfe like a gentleman, vncle I pray you be not  
angrie, I know what I haue to do I trow, I am no nouice.

*Lor.* Go to, you are a prodigal, and ſelfe-wild foole,  
50 Nay neuer looke at me, it's I that ſpeake,  
Take't as you will, ile not flatter you.

What ? haue you not meanes inow to waſt

That which your friends haue left you, but you muſt  
Go caſt away your money on a *Buzzard*,

55 And know not how to keepe it when you haue done ?  
Oh it's braue, this will make you a gentleman,  
Well Coſen well, I ſee you are e'ene paſt hope  
Of all reclaime ; I ſo, now you are told on it, you looke  
another way.

60 *Step.* What would you haue me do trow ?



STE. I, I know that fir, I would not ha' come elfe.  
How doe my couffin EDWARD, vncle?

KNO. O, well couffe, goe in and see: I doubt he be <sup>30</sup>  
fcarfe stirring yet.

STE. Vncle, afore I goe in, can you tell me, an' he  
haue ere a booke of the sciences of hawking, and hunting?  
I would faine borrow it.

KNO. Why, I hope you will not a hawking now, will <sup>35</sup>  
you?

STEP. No wuffe; but I'll practife againft next yeere  
vncle: I haue bought me a hawke, and a hood, and bells,  
and all; I lacke nothing but a booke to keepe it by.

KNO. O, moft ridiculous. [5]

STEP. Nay, looke you now, you are angrie, vncle:  
why you know, an' a man haue not skill in the hawking,  
and hunting-languages now a dayes, I'll not giue a ruff  
for him. They are more ftudied then the *Greeke*, or the  
*Latine*. He is for no gallants companie without 'hem. <sup>45</sup>  
And by gads lid I fcorne it, I, fo I doe, to be a confort  
for euery *hum-drum*, hang 'hem fcroyles, there's nothing-  
in 'hem, i' the world. What doe you talke on it? Be-  
caufe I dwell at *Hogſden*, I fhall keepe companie with  
none but the archers of *Finsburie*? or the citizens, that <sup>50</sup>  
come a ducking to *Iffington* ponds? A fine ieft ifaith!  
Slid a gentleman mun ſhow himſelfe like a gentleman.  
Vncle, I pray you be not angrie, I know what I haue  
to doe, I trow, I am no nouice.

KNO. You are a prodigall abſurd cockf-combe: Goe to. <sup>55</sup>  
Nay neuer looke at me, it's I that ſpeake.  
Tak't as you will fir, I'll not flatter you.  
Ha' you not yet found meanes enow, to waft  
That, which your friends haue left you, but you muſt



Goe cast away your money on a kite, 60  
And know not how to keepe it, when you ha' done?  
O it's comely! this will make you a gentleman!  
Well cofen, well! I see you are eene past hope  
Of all reclaime. I, fo, now you are told on it,  
You looke another way. STEP. What would you ha' <sup>65</sup>  
me doe?

60 kite] buzzard G

*Lor.* What would I haue you do? mary  
Learne to be wife, and practife how to thriue,  
That I would haue you do, and not to spend  
Your crownes on euerie one that humors you:  
65 I would not haue you to intrude your selfe  
In euerie gentlemans focietie,  
Till their affections or your owne defert,  
Do worthily inuite you to the place.  
For he thats fo respectlefse in his courfe,  
70 Oft fels his reputation vile and cheape.  
[7] Let not your cariage, and behaiour taste  
Of affectation, left while you pretend  
To make a blaze of gentrie to the world  
A little puffe of scorne extinguish it,  
75 And you be left like an vnfaurie snuffe,  
Whose propertie is onely to offend.  
Cofen, lay by fuch superficiall formes,  
And entertaine a perfect reall fubftance,  
Stand not fo much on your gentility,

*Enter a feruingman.*

80 But moderate your expences (now at firft)  
As you may keepe the fame proportion ftill.  
Beare a low faile: foft who's this comes here.

*Ser.* Gentlemen, God faue you.

*Step.* Welcome good friend, we doe not ftand much  
85 vpon our gentilitie; yet I can assure you mine vnclie is

KNO. What would I haue you doe? I'll tell you  
 kinsman,  
 Learne to be wise, and practise how to thriue,  
 That would I haue you doe: and not to spend 70  
 Your coyne on euery bable, that you phansie,  
 Or euery foolish braine, that humors you.  
 I would not haue you to inuade each place,  
 Nor thrust your selfe on all societies,  
 Till mens affections, or your owne desert, 75  
 Should worthily inuite you to your ranke.  
 He, that is so respectlesse in his courtes,  
 Oft sells his reputation, at cheape market.  
 Nor would I, you should melt away your selfe  
 In flashing brauerie, least while you affect 80  
 To make a blaze of gentrie to the world,  
 A little puffe of scorne extinguish it,  
 And you be left, like an vnfauorie snuffe,  
 Whose propertie is onely to offend.  
 I'd ha' you sober, and containe your selfe; 85  
 Not, that your sayle be bigger then your boat:  
 But moderate your expences now (at first)  
 As you may keepe the same proportion still.  
 Nor, stand so much on your gentilitie,  
 Which is an aërie, and meere borrow'd thing, [8]  
 From dead mens dust, and bones: and none of yours  
 Except you make, or hold it. Who comes here?

## ACT I. SCENE II.

SERVANT, M<sup>r</sup>. STEPHEN, KNO'WELL,  
 BRAYNE-WORME.

S<sup>A</sup>ue you, gentlemen.

STEP. Nay, we do' not stand much on our genti-  
 litie, friend; yet, you are wel-come, and I assure you,

92 it [*Enter a Servant.* G 2 do'not] do not 1629+ *exc.* don't N

a man of a thoufand pounce land a yeare; hee hath but one fonne in the world; I am his next heire, as fimple as I ftand here, if my cofen die: I haue a faire liuing of mine owne too befide.

90 *Ser.* In good time fir.

*Step.* In good time fir? you do not flout, do you?

*Ser.* Not I fir.

*Step.* And you fhould, here be them can perceiue it, and that quickly too: Go too, and they can give it  
95 againe foundly, and need be.

*Ser.* Why fir let this fatiffie you. Good faith I had no fuch intent.

*Step.* By God, and I thought you had fir, I would talke with you.

100 *Ser.* So you may fir, and at your pleafure.

*Step.* And fo I would fir, and you were out of mine vnclcs ground, I can tell you.

*Lor.* Why how now cofen, will this nere be left?

*Step.* Horfon bafe fellow, by Gods lid, and't were not  
105 for fhame, I would.

*Lor. fe.* What would you do? you peremptorie Affe,  
[8] And yowle not be quiet, get you hence.

You fee, the gentleman contaynes himfelfe

In modeft limits, giuing no reply

110 To your vnfeafon'd rude comparatiues;

Yet yowle demeane your felfe, without refpect  
Eyther of duty, or humanity.

Goe get you in: fore God I am afham'd *Exit Steph.*

Thou haft a kinfmans intereft in me.

115 *Ser.* I pray you, fir, is this *Pazzi* houfe?

mine vncle here is a man of a thousand a yeare, *Middlesex* land : hee has but one sonne in all the world, I am his next 5  
heire (at the common law) maister STEPHEN, as simple  
as I stand here, if my coffen die (as there's hope he will) I  
haue a prettie liuing o' mine owne too, beside, hard-by here.

SERV. In good time, fir.

STEP. In good time, fir? why! and in a very good 10  
time, fir. You doe not flout, friend, doe you?

SERV. Not I, fir.

STEP. Not you, fir? you were not best, fir; an' you  
should, here bee them can perceiue it, and that quickly  
to: goe to. And they can giue it againe soundly to, 15  
and neede be.

SERV. Why, fir, let this satisfie you: good faith, I  
had no such intent.

STEP. Sir, an' I thought you had, I would talke with  
you, and that presently. 20

SERV. Good maister STEPHEN, so you may, fir, at  
your pleasure.

STEP. And so I would fir, good my faucie companion!  
an' you were out o' mine vncles ground, I can tell you;  
though I doe not stand vpon my gentilitie neither in't. 25

KNO. Coffen! coffen! will this nere be left?

STEP. Whorson base fellow! a mechanicall seruing-man!  
By this cudgell, and 't were not for shame, I would——

KNO. What would you doe, you peremptorie gull?  
If you can not be quiet, get you hence. 30

You see, the honest man demeanes himselfe

Modestly to'ards you, giuing no replie

To your vnseason'd, quarrelling, rude fashio:

And, still you huffe it, with a kind of cariage,

As voide of wit, as of humanitie. 35

Goe, get you in; fore heauen, I am asham'd

Thou hast a kinsmans interest in me.

SERV. I pray you, fir. Is this maister KNO'WELL's house?

*Lor. je.* Yes mary is it, fir.

*Ser.* I should enquire for a gentleman here, one *Signior Lorenzo di Pazzi*; doe you know any such, fir, I pray you?

*Lore. je.* Yes, fir: or else I should forget my selfe.

<sup>120</sup> *Ser.* I crye you mercy, fir, I was requested by a gentleman of Florence (hauing some occasion to ride this way) to deliuer you this letter.

*Lor. je.* To me, fir? What doe you meane? I pray you remember your curt'fy.

<sup>125</sup> *To his deare and most elected friend, Signior Lorenzo di Pazzi.* What might the gentlemans name be, fir, that sent it? Nay, pray you be couer'd.

*Ser.* Signior *Prospero*.

*Lore. je.* Signior *Prospero*? A young gentleman of  
<sup>130</sup> the family of *Strozzi*, is he not?

*Ser.* I, fir, the same: Signior *Thorello*, the rich Florentine merchant married his sifter. *Enter Musco.*

*Lore. je.* You say very true. *Musco.*

*Mus.* Sir.

<sup>135</sup> *Lore. je.* Make this Gentleman drinke, here.

I pray you goe in, fir, and't please you. *Exeunt.*

Now (without doubt) this letter's to my sonne.

Well: all is one: Ile be so bold as reade it,

Be it but for the *styles* sake, and the *phrase*;

<sup>140</sup> Both which (I doe presume) are excellent,

And greatly varied from the vulgar forme,

If *Prospero's* inuention gaue them life.

[9] How now? what stufte is here?

*Sirha Lorenzo, I muse we cannot see thee at Florence:*

<sup>145</sup> *S'blood, I doubt, Apollo hath got thee to be his Ingle, that thou commest not abroad, to visit thine old friends: well, take heede of him; hee may doe somewhat for his household*



KNO. Yes, marie, is it fir.

SERV. I should enquire for a gentleman, here, one <sup>40</sup>  
mafter EDWARD KNO'WELL: doe you know any fuch,  
fir, I pray you? [9]

KNO. I should forget my felfe elfe, fir.

SERV. Are you the gentleman? crie you mercie fir:  
I was requir'd by a gentleman i' the citie, as I rode out <sup>45</sup>  
at this end o' the towne, to deliuer you this letter, fir.

KNO. To me, fir! What doe you meane? pray you  
remember your court'fie. (*To his moft felected friend,*  
*mafter EDWARD KNO'WELL.*) What might the gentle-  
mans name be, fir, that fent it? nay, pray you be <sup>50</sup>  
couer'd.

SERV. One mafter WELL-BRED, fir.

KNO. Mafter WELL-BRED! A yong gentleman? is  
he not?

SERV. The fame fir, mafter KITELY married his <sup>55</sup>  
fifter: the rich merchant i' the old *Iewrie*.

KNO. You fay very true. BRAINE-WORME,

BRAY. Sir.

KNO. Make this honeft friend drinke here: pray you  
goe in. 60

This letter is directed to my fonne:

Yet, I am EDWARD KNO'WELL too, and may  
With the safe confcience of good manners, vse  
The fellowes error to my fatisfaction.

Well, I will breake it ope (old men are curious) 65

Be it but for the ftiles fake, and the phrafe,

To fee, if both doe anfwere my fonnes praifes,

Who is, almoft, growne the idolater

Of this yong WELL-BRED: what haue we here? what's  
this? 70

48 courtfie. [*Reads. G* 57 Braine-worme,] Brainworm. 1692+  
57 Braine-worme, [*Enter Brainworm. G* 60 [*Exeunt Brainworm*  
*and Servant. G* 70 [*Reads. G*

*seruants, or so; But for his Retayners, I am sure, I haue knowne some of them, that haue followed him, three, foure,*  
*150 fine yeere together, scorning the world with their bare heeles,*  
*& at length bene glad for a shift, (though no cleane shift)*  
*to lye a whole winter, in halfe a sheete, cursing Charles wayne,*  
*and the rest of the starres intolerably. But (quis contra diuos?) well; Sirha, sweete villayne, come and see*  
*155 me; but spend one minute in my company, and 'tis enough:*  
*I thinke I haue a world of good Iests for thee: oh sirha, I can shew thee two of the most perfect, rare, & absolute true Gulls,*  
*that euer thou saw'st, if thou wilt come. S'blood, inuent some famous memorable lye, or other, to flap thy father in the*  
*160 mouth withall: thou hast bene father of a thousand, in thy dayes, thou could'st be no Poet else: any sciruy roguish excuse will serue; say thou com'st but to fetch wooll for thine Inke-horne. And then too, thy Father will say thy wits are a wooll-gathering. But it's no matter; the worse, the better.*  
*165 Any thing is good inough for the old man. Sirha, how if thy Father should see this now? what would he thinke of me? Well, (how euer I write to thee) I reuerence him in my soule, for the generall good all Florence deliuers of him. Lorenzo, I coniure thee (by what, let me see) by the depth*  
*170 of our loue, by all the strange sights we haue seene in our dayes, (I or nights eyther) to come to me to Florence this day. Go to, you shall come, and let your Muses goe spinne for once. If thou wilt not, s'hart what's your gods name? Apollo? I; Apollo. If this melancholy rogue*  
*175 (Lorenzo here) doe not come, graunt, that he doe turne Foole presently, and neuer hereafter, be able to make a good Iest, or a blanke verse, but liue in more penurie of wit and Inuention, then eyther the Hall-Beadle, or Poet Nuntius.*  
*Well, it is the strangest letter that euer I read.*  
*180 Is this the man, my sonne (so oft) hath prayf'd To be the happiest, and most pretious wit*

Why, NED, *I beseech thee; hast thou for-sworne all thy friends i' the old Iewrie? or dost thou thinke vs all Iewes* The letter.  
*that inhabit there, yet? If thou dost, come ouer, and but*  
*see our fripperie: change an olde shirt, for a whole smocke,*  
*with vs. Doe not conceiue that antipathy betweene vs, and* <sup>75</sup>  
*Hogs-den; as was betweene Iewes, and hogs-flesh. Leauē*  
*thy vigilant father, alone, to number ouer his greene apri-*  
*cots, euening, and morning, o' the north-west wall: An' I*  
*had beene his sonne, I had sau'd him the labor, long since;*  
*if, taking in all the yong wenches, that passe by, at the* <sup>80</sup>  
*back-dore, and codd'ling euery kernell of the fruit for 'hem,*  
*would ha' seru'd. But, pr'y thee, come ouer to me, quickly,*  
*this morning: I haue such a present for thee (our Turkie*  
*companie neuer sent the like to the Grand-SIGNIOR.)*  
*One is a Rimer sir, o' your owne batch, your owne leuin;* <sup>85</sup>  
*but doth think himselſe Poet-maior, o' the towne: willing to*  
*be showane, and worthy to be seene. The other—I will*  
*not venter his description with you, till you come, because*  
*I would ha' you make hether with an appetite. If the worst*  
*of 'hem be not worth your iorney, draw your bill of charges,* <sup>90</sup>  
*as vnconscionable, as any Guild-hall verdict will give it you, [10]*  
*and you shall be allow'd your viaticum.*

From the wind-mill.

From the *Burdello*, it might come as well;  
 The *Spittle*: or *Pict-hatch*. Is this the man, 95  
 My sonne hath fung so, for the happiest wit,  
 The choysfſt braine, the times hath sent vs forth?  
 I know not what he may be, in the arts;

That euer was familiar with Art ?

[10] Now (by our Ladies blessed sonne) I sweare,  
I rather thinke him most infortunate,

185 In the possession of such holy giftes,  
Being the master of so loose a spirit.

Why what vnhalloved ruffian would haue writ,  
With so prophane a pen, vnto his friend ?

The modest paper eene lookes pale for grieve

190 To feele her virgin-cheeke defilde and stained  
With such a blacke and criminall *in/cription*.

Well, I had thought my son could not haue strayed,  
So farre from iudgement, as to mart himselfe

Thus cheapely, (in the open trade of scorne)

195 To geering *jollie*, and fantastique *humour*.

But now I see *opinion* is a foole,  
And hath abusde my fences. *Musco*.

*Enter Musco.*

*Mus.* Sir.

*Lor. je.* What is the fellow gone that brought this  
200 letter ?

*Mus.* Yes sir, a prettie while since.

*Lor. je.* And wher's *Lorenzo* ?

*Mus.* In his chamber sir.

*Lor. je.* He spake not with the fellow, did he ?

205 *Mus.* No sir, he saw him not.

*Lor. je.* Then *Musco* take this letter, and deliuer it  
vnto *Lorenzo*: but firra, (on your life) take you no knowl-  
edge I haue open'd it.

*Mus.* O Lord sir, that were a iest in deed. *Exit Mus.*

210 *Lor. je.* I am resolu'd I will not crosse his iourney.  
Nor will I practise any violent meane,  
To stay the hot and lustie course of youth.  
For youth restrain'd straight growes impatient,

Nor what in schooles: but surely, for his manners,  
 I iudge him a prophane, and dissolute wretch: 100  
 Worfe, by possession of such great good gifts,  
 Being the master of so loose a spirit.

Why, what vnhallo'd ruffian would haue writ,  
 In such a scurrilous manner, to a friend!

Why should he thinke, I tell my Apri-cotes? 105

Or play th' *Helperian* Dragon, with my fruit,  
 To watch it? Well, my sonne, I had thought  
 Y' had had more iudgement, t'haue made election  
 Of your companions, then t'haue tane on trust,  
 Such petulant, geering gamsters, that can spare 110  
 No argument, or subiect from their iest.

But I perceiue, affection makes a foole  
 Of any man, too much the father. BRAYNE-WORME,

BRAY. Sir.

KNO. Is the fellow gone that brought this letter? 115

BRA. Yes, fir, a pretie while since.

KNO. And, where's your yong master?

BRA. In his chamber fir.

KNO. He spake not with the fellow! did he?

BRA. No fir, he saw him not. 120

KNO. Take you this letter, and deliuer it my sonne  
 But with no notice, that I haue open'd it, on your life.

BRA. O lord, fir, that were a iest, indeed!

KNO. I am resolu'd, I will not stop his iourney;  
 Nor practife any violent meane, to stay 125  
 The vnbridled course of youth in him: for that,  
 Refrain'd, growes more impatient, and, in kind,

109 then t'haue tane] t'haue tane P, then t'haue tane B, 1640+  
 113 Brayne-worme.] Brainworm. 1640+ 113 Brayne-worme,  
 [Enter Brainworm. G 127 in kind] in-kind P, in kind B, 1640+  
 123 [Exit. G

And (in condition) like an eager dogge,  
 215 Who (ne're so little from his game withheld)  
 Turnes head and leapes vp at his masters throat.  
 Therefore ile studie (by some milder drift)  
 [11] To call my sonne vnto a happier thrift. *Exit.*

## SCENA SECVNDA.

*Enter Lorenzo iunior, with Musco.*

*Mus.* Yes sir, (on my word) he opend it, & read the contents.

*Lor. iu.* It scarce contents me that he did so. But  
*Musco* didst thou obserue his countenance in the reading  
 5 of it, whether hee were angrie or pleafde ?

*Mus.* Why sir I saw him not reade it.

*Lo. iu.* No ? how knowest thou then that he opend it ?

*Mus.* Marry sir because he charg'd mee (on my life)  
 to tell no body that he opend it, which (vnlesse he had done)  
 10 he wold neuer feare to haue it reueald.

*Lo. iu.* Thats true : well *Musco* hie thee in againe,  
 Least thy protracted absence do lend light, *Enter Stephan.*  
 To darke suspition : *Musco* be assurde  
 Ile not forget this thy respectiue loue.

15 *Step.* Oh *Musco*, didst thou not see a fellow here in a  
 what-sha-callum doublet ; he brought mine vnle a letter  
 euen now ?

*Mus.* Yes sir, what of him ?

*Step.* Where is he, canst thou tell ?

20 *Mus.* Why he is gone.

Like to the eager, but the generous grey-hound,  
 Who ne're so little from his game with-held,  
 Turnes head, and leapes vp at his holders throat. 130  
 There is a way of winning, more by loue,  
 And vrging of the modeftie, then feare:  
 Force workes on feruile natures, not the free.  
 He, that's compell'd to goodneffe, may be good;  
 But 'tis but for that fit: where others drawne [11]  
 By softneffe, and example, get a habit.  
 Then, if they stray, but warne 'hem: and, the fame  
 They fhould for vertu' haue done, they'll doe for shame.

## ACT I. SCENE II.]

EDW. KNO'WELL, BRAYNE-WORME,  
 MR. STEPHEN.

**D**Id he open it, fayeft thou?

BRAY. Yes, o'my word fir, and read the contents.

E. KN. That fcarfe contents me. What coun-  
 tenance (pr'y thee) made he, i' the reading of it? was  
 he angrie, or pleas'd? 5

BRAY. Nay fir, I faw him not reade it, nor open it,  
 I affure your worfhip.

E. KN. No? how know'ft thou, then, that he did  
 either?

BRAY. Marie, fir, becaufe he charg'd me, on my life, 10  
 to tell nobodie, that he open'd it: which, vnleffe hee  
 had done, he would neuer feare to haue it reueal'd.

E. KN. That's true: well I thanke thee, BLAYNE-  
 WORME.

128 grey-hound,] grey-hound; P grey-hound, B 138 [*Exit. G*  
 Scene II] Scene III 1640+ *A Room in Knowell's House.*

*Enter E. Knowell, with a Letter in his hand, followed by Brainworm. G*  
 13 Blayne-worme] Brayne-worme 1640+ 13 [*Enter Stephen. G*





STEP. O, BRAYNE-WORME, did'st thou not see a fellow here in a what-sha'-call-him doublet ! he brought mine <sup>15</sup> vnkle a letter e'en now.

BRAY. Yes, mafter STEPHEN, what of him ?

STEP. O, I ha' such a minde to beate him——Where is hee ? canst thou tell ?

BRAY. Faith, he is not of that mind : he is gone, <sup>20</sup> mafter STEPHEN.

*Step.* Gone ? which way ? when went he ? how long since ?

*Muf.* Its almoſt halfe an houre ago ſince he rid hence.

*Step.* Horſon Scanderbag rogue, oh that I had a horſe ;  
25 by Gods lidde i'de fetch him backe againe, with heaue and ho.

*Muf.* Why you may haue my maſters bay gelding, and you will.

*Step.* But I haue no boots, thats the ſpite on it.

30 *Muf.* Then its no boot to follow him. Let him go and hang fir.

*Step.* I by my troth ; *Muſco*, I pray thee help to truſſe me a litle ; nothing angers mee, but I haue waited ſuch a while for him all vnlaſt and vntruſt yonder, and now  
35 to ſee hee is gone the other way.

*Muf.* Nay I pray you ſtand ſtill fir.

*Step.* I will, I will : oh how it vexes me.

[12] *Muf.* Tut, neuer vexe your ſelfe with the thought of ſuch a baſe fellow as he.

40 *Step.* Nay to ſee, he ſtood vpon poynts with me too.

*Muf.* Like inough ſo ; that was, becauſe he ſaw you had ſo fewe at your hoſe.

*Step.* What ? Haſt thou done ? Godamercy, good *Muſco*.

45 *Muf.* I marle, fir, you weare ſuch ill-fauour'd courſe ſtockings, hauing ſo good a legge as you haue.

*Step.* Fo, the ſtockings be good inough for this time of the yeere ; but Ile haue a payre of ſilke, e're it be long : I thinke, my legge would ſhewe well in a ſilke hoſe.

50 *Muf.* I afore God would it rarely well.

*Step.* In ſadneſſe I thinke it would : I haue a reaſonable good legge.

*Muf.* You haue an excellent good legge, fir : I pray you pardon me, I haue a little haſte in, fir.

55 *Step.* A thouſand thanks, good *Muſco*. *Exit.*

What, I hope he laughs not at me ; and he doe——

STEP. Gone? which way? when went he! how long since?

BRAY. He is rid hence. He tooke horse, at the freete dore. 25

STEP. And, I staid i' the fields! horfon *scander-bag* rogue! Ô that I had but a horse to fetch him backe againe.

BRAY. Why, you may ha' my m<sup>rs</sup> gelding, to saue your longing, sir. 30

STEP. But, I ha' no bootes, that's the spight on't.

BRAY. Why, a fine wilpe of hay, rould hard, master STEPHEN.

STEP. No faith, it's no boote to follow him, now: let him eene goe, and hang. 'Pray thee, helpe to trusse me, 35  
a little. He dos so vex me——

BRAY. You'll be worfe vex'd, when you are trufs'd, master STEPHEN. Best, keepe vn-brac'd; and walke your selfe, till you be cold: your choller may foundre you elle. 40

STEP. By my faith, and so I will, now thou tell't me on't: How dost thou like my legge, BRAYNE-WORME?

BRAY. A very good leg! master STEPHEN! but the woollen stocking do's not commend it so well.

STEP. Foh, the stockings be good inough, now summer 45  
is comming on, for the dust: Ile haue a paire of filke, again' winter, that I goe to dwell i' the towne. I thinke my legge would shew in a filke-hose. [12]

BRAP. Beleeue me, master STEPHEN, rarely well,

STEP. In sadnesse, I thinke it would: I haue a rea- 50  
sonable good legge.

29 m<sup>rs</sup>.] mistress's 1716

49 Brap.] Bray. 1640+

35 'Pray thee] Prithee G, H

49 well,] well. 1692+



BRAY. You haue an excellent good legge, mafter  
STEPHEN, but I cannot ftay, to praife it longer now,  
and I am very forie for't.

STEP. Another time wil ferue, BRAYNE-WORME. Gra- 55  
mercie for this.

*ll*  
*shauing*  
*the letter.* E. KN. Ha, ha, ha!

STEP. Slid, I hope, he laughes not at me, and he  
doe——

54 [*Exit.* G

*Lo. iun.* Here is a *style* indeed, for a mans fences to leape ouer, e're they come at it : why, it is able to breake the shinnes of any old mans patience in the world. My  
 65 father reade this with patience ? Then will I be made an *Eunuch*, and learne to sing Ballads. I doe not deny, but my father may haue as much patience as any other man ; for hee vses to take phisicke, and oft taking phisicke, makes a man a very patient creature. But, Signior *Pro-*  
 65 *pero*, had your swaggering *Epiſtle* here, arriued in my fathers hands, at ſuch an houre of his patience, (I meane, when hee had tane phisicke) it is to bee doubted, whether I ſhould haue read *ſweete villayne here*. But, what ? My wiſe couſin ; Nay then, Ile furniſh our feaſt with one  
 70 Gull more toward a meſſe ; hee writes to mee of two, and here's one, that's three, Ifayth. Oh for a fourth : now, *Fortune*, or neuer *Fortune*.

*Step.* Oh, now I ſee who he laught at : hee laught at ſome body in that letter. By this good light, and he  
 75 had laught at me, I would haue told mine vncle.

*Lo. iun.* Couſin Stephano : good morrow, good couſin,  
 [13] how fare you ?

*Step.* The better for your aſking, I will aſſure you. I haue beene all about to ſeeke you ; ſince I came I ſaw  
 80 mine vncle ; & ifaith how haue you done this great while ? Good Lord, by my troth I am glad you are well couſin.

*Lor. iu.* And I am as glad of your comming, I proteſt to you, for I am ſent for by a priuate gentleman, my moſt ſpeciall deare friend, to come to him to *Florence*  
 85 this morning, and you ſhall go with me couſin, if it pleaſe you, not els, I will enioyne you no further then

E. KN. Here was a letter, indeede, to be intercepted <sup>60</sup>  
by a mans father, and doe him good with him! Hee  
cannot but thinke most vertuously, both of me, and the  
fender, sure; that make the carefull Coltar'-monger of  
him in our *familiar Epistles*. Well, if he read this with  
patience, Ile be-gelt, and troll ballads for M<sup>r</sup>. IOHN <sup>65</sup>  
TRVNDLE, yonder, the rest of my mortalitie. It is true,  
and likely, my father may haue as much patience as  
another man; for he takes much phylicke: and, oft  
taking phylicke makes a man very patient. But would  
your packet, mafter WEL-BRED, had arriu'd at him, in <sup>70</sup>  
such a minute of his patience; then, we had knowne  
the end of it, which now is doubtfull, and threatens—  
What! my wife coffen! Nay, then, Il efurnish our feast  
with one gull more to'ard the messe. He writes to me  
of a brace, and here's one, that's three: O, for a fourth; <sup>75</sup>  
Fortune, if euer thou'lt vse thine eyes, I intreate thee—

STEP. O, now I see, who hee laught at. Hee laught  
at some-body in that letter. By this good light, and  
he had laught at me—

E. KN. How now, couffen STEPHEN, melancholy? <sup>80</sup>

STEP. Yes, a little. I thought, you had laught at  
me, coffen.

E. KN. Why, what an' I had couffe, what would you  
ha' done?

SERV. By this light, I would ha' told mine vncle. <sup>85</sup>

E. KN. Nay, if you wold ha' told your vncle, I did  
laugh at you, couffe.

SERV. Did you, indeede?

E. KN. Yes, indeede.

65 be-gelt] be gelt 1640+ exc. Ga      72 threatens— [sees master  
Stephen. G      73 Il efurnish [Ile furnish 1640+      85 Serv.]  
Step. 1640+ exc. Ga      81 Serv.] Step. 1640+ exc. Ga





STEP. Why, then——

90

E. KN. What then?

STEP. I am fatisfied, it is fufficient.

E. KN. Why, bee fo gentle couffe. And, I pray you let me intreate a courtesie of you. I am lent for, this morning, by a friend i' the old *Ieurie* to come to him; <sup>95</sup> It's but crossing ouer the fields to *More-gate*: Will you beare me companie? I protest, it is not to draw you

stands with your owne consent, and the condition of a friend.

*Step.* Why coulin you shall command me and 't were  
90 twise so farre as *Florence* to do you good; what doe you  
thinke I will not go with you? I protest.

*Lo. iu.* Nay, nay, you shall not protest.

*Step.* By God, but *I* will sir, by your leaue ile protest  
more to my friend then ile speake of at this time.

95 *Lo. iu.* You speake very well sir.

*Step.* Nay not so neither, but I speake to serue my  
turne.

*Lo. iu.* Your turne? why coulin, a gentleman of so  
faire fort as you are, of so true cariage, so speciall good  
100 parts; of so deare and choice estimation; one whose  
lowest condition beares the stampe of a great spirit;  
nay more, a man so grac'd, guiled, or rather (to vse a  
more fit *Metaphor*) tinfoyld by nature, (not that you haue  
a leaden constitution, couze, although perhaps a little  
105 inclining to that temper, & so the more apt to melt with  
pittie, when you fall into the fire of rage) but for your  
lustre onely, which reflects as bright to the world as an  
old Ale-wiues pewter againe a good time; and will you  
now (with nice modestie) hide such reall ornaments as  
110 these, and shadow their glorie as a Millaners wife doth  
her wrought stomacher, with a smoakie lawne or a blacke  
cipresse? Come, come, for shame doe not wrong the  
qualitie of your desert in so poore a kind: but let the *Idea*  
of what you are, be portraied in your aspect, that men may  
115 reade in your lookes; *Here within this place is to be seene,*  
*the most admirable rare & accomplisht worke of nature;*  
[14] Coulin what thinke you of this?

*Step.* Marry I do thinke of it, and I will be more  
melancholie, and gentlemanlike then I haue beene, I  
120 doe ensure you.

into bond, or any plot against the state, couffe.

STEP. Sir, that's all one, and't were; you shall command me, twife so farre as *More-gate* to doe you good, <sup>100</sup> in such a matter. Doe you thinke I would leaue you? I protest—

E. KN. No, no, you shall not protest, couffe.

STEP. By my fackins, but I will, by your leaue; Ile protest more to my friend, then Ile speake off, at this time. <sup>105</sup>

E. KN. You speake very well, couffe.

STEP. Nay, not so neither, you shall pardon me: but I speake, to serue my turne. [13]

E. KN. Your turne, couff? Doe you know, what you say? A gentleman of your sort, parts, carriage, <sup>110</sup> and estimation, to talke o' your turne i' this companie, and to me, alone, like a tankard-bearer, at a conduit! Fie. A wight, that (hetherto) his euery step hath left the stampe of a great foot behind him, as euery word the fauour of a strong spirit! and he! this man! so <sup>115</sup> grac'd, guilded, or (to vse a more fit *metaphore*) so tin-foild by nature, as not ten house-wiues pewter (again' a good time) shew's more bright to the world then he! and he (as I said laft, so I say againe, and still shall say it) this man! to conceale such reall ornaments as <sup>120</sup> these, and shadow their glorie, as a Millaners wife do's her wrought stomacher, with a smokie lawne, or a black cypresse? O couff! It cannot be answer'd, goe not about it. DRAKES old ship, at *Detford*, may sooner circle the world againe. Come, wrong not the qualitie of your <sup>125</sup> defert, with looking downeward, couz; but hold vp your head, so: and let the *Idea* of what you are, be pourtray'd i' your face, that men may reade i' your phylnomie, (*Here, within this place, is to be seene the true, rare, and accompli/h'd monster, or miracle of nature, which is all* <sup>130</sup> one.) What thinke you of this, couff?

STEP. Why, I doe thinke of it; and I will be more prowd, and melancholy, and gentleman-like, then I haue beene: I'll ensure you.

*Lo. iu.* Why this is well: now if I can but hold vp this humor in him, as it is begun, *Catso* for *Florence*, match him & she can; Come coufin.

*Step.* Ile follow you. *Lo. iu.* Follow me? you must  
 125 go before.

*Step.* Must I? nay then I pray you shew me good coufin.

*Exeunt.*

### SCENA TERTIA.

*Enter Signior Matheo, to him Cob.*

*Mat.* I thinke this be the house: what howgh?

*Cob.* Who's there? oh Signior *Matheo*. God giue you good morrow fir.

*Mat.* What? *Cob*? how doest thou good *Cob*? doest  
 5 thou inhabite here *Cob*?

*Cob.* I fir, I and my lineage haue kept a poore house in our daies.

*Mat.* Thy lineage *monsieur Cob*? what lineage, what lineage?

10 *Cob.* Why sir, an ancient lineage, and a princely: mine ancetrie came from a kings loynes, no worfe man; and yet no man neither, but *Herring* the king of fish, one of the monarches of the world I assure you. I doe fetch my pedegree and name from the first redde herring that  
 15 was eaten in *Adam*, & *Eues* kitchin: his *Cob* was my great, great, mighty great grandfather.

*Mat.* Why mightie? why mightie?

*Cob.* Oh its a mightie while agoe fir, and it was a mightie great *Cob*.

20 *Mat.* How knowest thou that?

*Cob.* How know I? why his ghost comes to me euery night.

*Mat.* Oh vnfaurie iest: the ghost of a herring *Cob*.

E. KN. Why, that's resolute mafter STEPHEN! Now, <sup>135</sup>  
if I can but hold him vp to his height, as it is happily  
begunne, it will doe well for a fuburbe-humor: we may  
hap haue a match with the citie, and play him for fortie  
pound. Come, couff.

STEP. I'll follow you. 140

E. KN. Follow me? you muft goe before.

STEP. Nay, an' I muft, I will. Pray you, fhew me,  
good coufin.

### ACT I. SCENE IIII.

MR. MATTHEW, COB.

I Thinke, this be the houle: what, hough?

COB. Who's there? O, mafter MATTHEW! gi' your  
worship good morrow.

MAT. What! COB! how do'ft thou, good COB? do'ft  
thou inhabite here, COB? 5

COB. I, fir, I and my lineage ha' kept a poore houle,  
here, in our dayes.

MAT. Thy lineage, *Monfieur* COB, what lineage? what  
lineage?

COB. Why fir, an ancient lineage, and a princely. <sup>10</sup>  
Mine ance'trie came from a Kings belly, no worfe man:  
and yet no man neither (by your worships leaue, I did  
lie in that) but *Herring* the King of fifh (from his belly,  
I proceed) one o' the Monarchs o' the world, I assure  
you. The firft red herring, that was broil'd in ADAM, <sup>15</sup>  
and EVE's kitchin, doe I fetch my pedigree from, by the  
Harrots bookes. His COB, was my great-great-mighty- [14]  
great Grand-father.

MAT. Why mightie? why mightie? I pray thee.

143 [*Exeunt. G The Lane before Cob's House. Enter master*  
Mathew. G 1 [*Enter Cob. G*



COB. O, it was a mightie while agoe, fir, and a mightie <sup>20</sup>  
great COB.

MAT. How know'ft thou that?

COB. How know I? why, I smell his ghoft, euer  
and anon.

MAT. Smell a ghost? Ô vnfaoury iest! and the <sup>25</sup>  
ghoft of a herring COB!

*Cob.* I, why not the ghoſt of a herring *Cob*, as well  
25 as the ghoſt of *Raſhero Baccono*, they were both broild  
on the coales: you are a ſcholler, vpſolue me that now.

*Mat.* Oh rude ignorance. *Cob* canſt thou ſhew me, of  
a gētleman, one Signior *Bobadilla*, where his lodging is?

[15] *Cob.* Oh my gueſt fir, you meane?

30 *Mat.* Thy gueſt, alas? ha, ha.

*Cob.* Why do you laugh fir, do you not meane ſignior  
*Bobadilla*?

*Mat.* *Cob* I pray thee aduiſe thy ſelfe well: do not  
wrong the gentleman, and thy ſelfe too. I dare be ſworne  
35 hee ſcornes thy houſe hee. He lodge in ſuch a baſe  
obſcure place as thy houſe? Tut, I know his diſpoſition  
ſo well, he would not lie in thy bed if thould'ſt giue  
it him.

*Cob.* I will not giue it him. Maſſe I thought (some-  
40 what was in it) we could not get him to bed all night.  
Well fir, though he lie not on my bed, he lies on my bench,  
and't pleaſe you to go vp fir, you ſhall find him with two  
cuſhions vnder his head, and his cloake wrapt about him,  
as though he had neither won nor loſt, and yet I warrant  
45 hee ne're caſt better in his life then hee hath done to  
night.

*Mat.* Why was he drunke?

*Cob.* Drunk fir? you heare not me ſay ſo; perhaps he  
ſwallow'd a tauerne token, or ſome ſuch deuife fir; I haue  
50 nothing to doe withal: I deale with water and not with  
wine. Giue me my tankard there, ho. God be with  
you fir, its fixe a clocke: I ſhould haue caried two turnes  
by this, what ho? my ſtopple come.



COB. I fir, with fauour of your worships nose, M<sup>r</sup>. MATHEW, why not the ghoft of a herring-cob, as well as the ghoft of rafher-bacon?

MAT. ROGER BACON, thou wouldft fay? 30

COB. I fay rafher-bacon. They were both broyl'd o' the coles? and a man may fmell broyld-meate, I hope? you are a fcholler, vpfolue me that, now.

MAT. O raw ignorance! COB, canft thou fhew me of a gentleman, one Captayne BOBADILL, where his lodging is? 35

COB. O, my gueft, fir! you meane.

MAT. Thy gueft! Alas! ha, ha.

COB. Why doe you laugh, fir? Doe you not meane Captayne BOBADILL?

MAT. COB, 'pray thee, aduife thy felfe well: doe not 40  
wrong the gentleman, and thy felfe too. I dare bee fworne, hee fcornes thy houfe: hee! He lodge in fuch a bafe, obfcure place, as thy houfe! Tut, I know his difpofition fo well, he would not lye in thy bed, if tho' uldft gi' it him. 45

COB. I will not giue it him, though, fir. Maffe, I thought fomewhat was in't, we could not get him to bed, all night! Well, fir, though he lye not o' my bed, he lies o' my bench: an't pleafe you to goe vp, fir, you fhall find him with two cufhions vnder his head, and 50  
his cloke wrapt about him, as though he had neither wun nor loft, and yet (I warrant) he ne're caft better in his life, then he has done, to night.

MAT. Why? was he drunke?

COB. Drunke, fir? you heare not me fay fo. Per- 55  
haps, hee swallow'd a tauerne-token, or fome fuch deuice, fir: I haue nothing to doe withall. I deale with water, and not with wine. Gi' me my tankard there, hough. God b'w' you, fir. It's fixe a clocke: I fhould ha' carried two turnes, by this. What hough? my ftopple? come. 60

37 ha, ha] ha, ha, ha G, H

60 [Enter Tib with a water-

tankard. G

*Mat.* Lie in a waterbearers house, a gentleman of his  
 55 note? well ile tell him my mind. *Exit.*

*Cob.* What *Tib*, fhew this gentleman vp to Signior  
*Bobadilla*: oh and my house were the Brazen head now,  
 faith it would eene crie moe fooles yet: you fhould haue  
 some now, would take him to be a gentleman at the  
 60 leaft; alas God helpe the fimple, his father's an honeft  
 man, a good fifhmonger, and fo forth: and now doth  
 he creep and wriggle into acquaintance with all the braue  
 gallants about the towne, fuch as my gueft is, (oh my  
 gueft is a fine man) and they flout him inuincible. He  
 65 vfeth euery day to a Marchāts houfe (where I ferue  
 water) one M. *Thorellos*; and here's the ielt, he is in loue  
 with my mafters fifter, and cals her miftres: and there  
 he fits a whole afternoone fometimes, reading of thefe  
 fame abhominable, vile, (a poxe on them, I cannot abide  
 [16] them) rascally verfes, *Poetrie*, *poetrie*, and fpeaking of  
*Enterludes*, t'will make a man burft to heare him: and  
 the wenches, they doe fo geere and tihe at him; well,  
 fhould they do as much to me, Ild forfwear them all,  
 by the life of Pharaoh, there's an oath: how many water-  
 75 bearers fhall you heare fweare fuch an oath? oh I haue  
 a gueft (he teacheth me) he doth fweare the beft of any  
 man chriftned: By Phoebus, By the life of Pharaoh, By  
 the body of me, As I am gentleman, and a foldier: fuch  
 daintie oathes; & withall he doth take this fame filthie  
 80 roaguifh Tabacco the fineft, and cleanlieft; it wold do  
 a man good to fee the fume come forth at his noftrils:  
 well, he owes me fortie fhillings (my wife lent him out of  
 her purfe; by fixpence a time) besides his lodging; I  
 would I had it: I fhall haue it he faith next *Action*.  
 85 *Helter /kelter*, hang sorrow, care will kill a cat, vptailles  
 all, and a poxe on the hangman.

*Exit.*

MAT. Lye in a water-bearers house! A gentleman of his hauings! Well, I'll tell him my mind.

COB. What TIB, shew this gentleman vp to the Captayne. O, an' my house were the *Brafen-head* now! faith, it would eene speake, *Mo fooles yet*. You should ha' <sup>65</sup> some now would take this M<sup>r</sup>. MATTHEW to be a gentleman, at the least. His father's an honest man, a worshipfull fishmonger, and so forth; and now dos he creepe, and wriggle into acquaintance with all the braue gallants about the towne, such as my gueft is: (Ô, my gueft is <sup>70</sup> a fine man) and they flout him invincibly. Hee vseth euery day to a Merchants house (where I ferue water) [15] one master KITELY'S, i' the *old Iewry*; and here's the iest, he is in loue with my masters sifter, (mistris BRIDGET) and calls her mistris: and there hee will sit you <sup>75</sup> a whole after-noone some-times, reading o' these same abominable, vile, (a poxe on 'hem, I cannot abide them) rascally verses, *poyetrie, poyetrie*, and speaking of *enterludes*, 'twill make a man burst to heare him. And the wenches, they doe so geere, and ti-he at him—well, <sup>80</sup> should they do so much to me, Ild for-sweare them all, by the foot of PHARAOH. There's an oath! How many water-bearers shall you heare sweare such an oath? Ô, I haue a gueft (he teaches me) he dos sweare the legiblest, of any man christned: By S<sup>t</sup>. GEORGE, the foot of <sup>85</sup> PHARAOH, the body of me, as I am gentleman, and a souldier: such daintie oathes! and withall, he dos take this same filthy roguish *tabacco*, the finest, and cleanliest! it would doe a man good to see the fume come forth at's tonnells! Well, he owes mee fortie shillings (my <sup>90</sup> wife lent him out of her purse, by fixe-pence a time) besides his lodging: I would I had it. I shall ha' it, he saies, the next *Action*. *Helter skelter*, hang sorrow, care'll kill a cat, vp-tailes all, and a louse for the hang-man.

63 Captayne. [*Exit Tib with master Mathew.* G

94 [*Exit. G*

*Bobadilla discouers himselfe: on a bench; to him Tib.*

*Bob.* Hofteffe, hofteffe.

*Tib.* What say you fir?

*Bob.* A cup of your small beere sweet hofteffe.

90 *Tib.* Sir, ther's a gentleman below would speake with you.

*Bob.* A gentleman, (Gods so) *I* am not within.

*Tib.* My husband told him you were fir.

*Bob.* What ha plague? what meant he?

95 *Mat.* Signior Bobadilla. *Matheo within.*

*Bob.* Who's there? (take away the bason good hofteffe) come vp fir.

*Tib.* He would desire you to come vp fir; you come into a cleanly house here.

100 *Mat.* God saue you fir, God saue you. *Enter Matheo.*

*Bob.* Signior Matheo, is't you fir? please you sit downe.

*Mat.* I thanke you good Signior, you may see, I am somewhat audacious.

*Bob.* Not so signior, I was requested to supper yesternight by a sort of gallants where you were wisht for, and  
105 drunke to I assure you.

[17] *Mat.* Vouchsafe me by whom good Signior.

*Bob.* Marrie by Signior *Pro/pero*, and others, why hofteffe, a stoole here for this gentleman.

110 *Mat.* No haste fir, it is very well.

*Bob.* Bodie of me, it was so late ere we parted last night, *I* can scarce open mine eyes yet; I was but new risen as you came: how passes the day abroad fir? you can tell.

115 *Mat.* Faith some halfe houre to seuen: now trust me you haue an exceeding fine lodging here, very neat, and priuate.

## ACT I. SCENE V.

BOBADILL, TIB, MATTHEW.

*Bobad. is discovered lying on his bench.*

HOsteffe, hofteffe.

TIB. What say you, fir?

BOB. A cup o' thy small beere, sweet hofteffe.

TIB. Sir, there's a gentleman, below, would speake with you. 5

BOB. A gentleman! 'ods so, I am not within.

TIB. My husband told him you were, fir.

BOB. What a plague——what meant he?

MAT. Captaine BOBADILL?

BOB. Who's there? (take away the bafon, good hofteffe) come vp, fir. 10

TIB. He would desire you to come vp, fir. You come into a cleanly house, here.

MAT. 'Saue you, fir. 'Saue you, Captayne.

BOB. Gentle mafter MATTHEW! Is it you, fir? 15  
Please you sit downe.

MAR. Thanke you, good Captaine, you may see, I am some-what audacious.

BOB. Not so, fir. I was requested to supper, last night, by a sort of gallants, where you were with'd for, and drunke to, I assure you. 20

MAT. Vouchsafe me, by whom, good Captaine.

BOB. Mary, by yong WELL-BRED, and others: Why, hofteffe, a stoole here, for this gentleman.

MAT. No haste, fir, 'tis very well. 25

BOB. Body of me! It was so late ere we parted last night, I can scarce open my eyes, yet; I was but new risen, as you came: how passes the day abroad, fir? you can tell.

MAT. Faith, some halfe houre to seuen: now trust mee, you haue an exceeding fine lodging here, very neat, and priuate! [16] 30*A Room in Cob's House. Bobadill discovered lying on a bench. G*  
1 [Enter Tib. G 9 Mat.] Mat. [below G 13 [Enter Mathew.  
17 Mar.] Mat. 1640+

*Bob.* I fir, fit downe I pray you : Signior *Matheo* (in any cafe) poffeffe no gentlemen of your acquaintance  
120 with notice of my lodging.

*Mat.* Who I fir ? no.

*Bob.* Not that I neede to care who know it, but in regard I would not be fo popular and generall, as fome be.

*Mat.* True Signior, I conceiue you.

125 *Bob.* For do you fee fir, by the hart of my felfe (except it be to fome peculiar and choice fpirits, to whom I am extraordinarily ingag'd, as your felfe, or fo) I would not extend thus farre.

*Mat.* O Lord fir I refolue fo.

130 *Bob.* What new booke haue you there ? what ? *Go by Hieronimo.*

*Mat.* I, did you euer fee it acted ? is't not well pend ?

*Bob.* Well pend : I would faine fee all the Poets of our time pen fuch another play as that was ; they'l prate  
135 and fwagger, and keepe a ftirre of arte and deuifes, when (by Gods fo) they are the moft shallow pittifull fellows that liue vpon the face of the earth againe.

*Mat.* Indeeде, here are a number of fine fpeeches in this booke : *Oh eyes, no eyes but fountaines fraught with*  
140 *teares*; there's a conceit : *Fountaines fraught with teares. Oh life, no life, but liuely forme of death* : is't not excellent ?  
*Oh world, no world, but mafse of publique wrongs* ; O Gods mee : *confufde and fild with murther and mifdeeds.*

Is't not fimplly the beft that euer you heard ?

145 *Ha*, how do you like it ?

*Bob.* Tis good.

BOB. I, fir : fit downe, I pray you. Master MATTHEW (in any case) poffesse no gentlemen of our acquaintance, with notice of my lodging.

MAT. Who? I fir? no.

BOB. Not that I need to care who know it, for the <sup>35</sup> Cabbin is conuenient, but in regard I would not be too popular, and generally vifited, as some are.

MAT. True, Captaine, I conceiue you.

BOB. For, doe you see, fir, by the heart of valour, in me, (except it be to some peculiar and choice fpirits, <sup>40</sup> to whom I am extraordinarily ingag'd, as your selfe, or so) I could not extend thus farre.

MAT. O Lord, fir, I resolute so.

BOB. I confesse, I loue a cleanly and quiet priuacy, aboue all the tumult, and roare of fortune. What new <sup>45</sup> booke ha' you there? What! *Goe by*, HIERONYMO!

MAT. I, did you euer see it acted? is't not well pend?

BOB. Well pend? I would faine see all the *Poets*, of these times, pen such another play as that was! they'll <sup>50</sup> prate and swagger, and keepe a stir of arte and deuices, when (as I am a gentleman) reade 'hem, they are the most shallow, pittifull, barren fellowes, that liue vpon the face of the earth, againe!

MAT. Indeed, here are a number of fine speeches in <sup>55</sup> this booke! *O eyes, no eyes, but fountaynes fraught with teares!* There's a conceit! fountains fraught with teares! *O life, no life, but liuely forme of death!* Another! *O world, no world, but masse of publique wrongs!* A third! *Confus'd and fil'd with murder, and misdeeds!* A fourth! <sup>60</sup> *O, the Muses!* Is't not excellent? Is't not simply the best that euer you heard, Captayne? Ha? How doe you like it?

BOB. 'Tis good.

- [18] *Mat.* To thee the purest obiect to my sence;  
 The most refined essence heauen couers,  
 Send I these lines, wherein I do commence  
 150 *The happie state of true deseruing louers.*  
*If they proue rough, vnpolish't, harsh and rude,*  
*Haste made that waste; thus mildly I conclude.*

*Bob.* Nay proceed, proceed, where's this? where's this?

- 155 *Mat.* This fir, a toy of mine owne in my nonage:  
 but when will you come and see my studie? good faith  
 I can shew you some verie good thinges I haue done of  
 late: that boote becomes your legge passing well fir, me  
 thinks.

- 160 *Bob.* So, so, it's a fashion gentlemen vse.

- Mat.* Masse fir, and now you speake of the fashion,  
 Signior *Prospero*s elder brother and I are fallen out ex-  
 ceedingly: this other day I hapned to enter into some  
 discourse of a hanger, which I assure you, both for  
 165 fashion & workmanship was most beautifull and gentle-  
 manlike; yet hee condemned it for the most pide and  
 ridiculous that euer he saw.

*Bob.* Signior *Giuliano*, was it not? the elder brother?

*Mat.* I fir, he.

- 170 *Bob.* Hang him Rooke he? why he has no more iudge-  
 ment then a malt horse. By *S. George*, I hold him the  
 most peremptorie absurd clowne (one a them) in Christen-  
 dome: I protest to you (as I am a gentleman and a  
 soldier) I ne're talk't with the like of him: he ha's not so  
 175 much as a good word in his bellie, all iron, iron, a good  
 commoditie for a smith to make hobnailes on.

*Mat.* I, and he thinkes to carrie it away with his  
 manhood still where he comes: he brags he will giue mee  
 the baftinado, as I heare.



MAT. *To thee, the pureſt obiect to my ſenſe,* 65  
*The moſt refined eſſence heauen couers,*  
*Send I theſe lines, wherein I doe commence*  
*The happy ſtate of turtle-billing louers.*

*If they proue rough, vn-polish't, harſh, and rude,*  
*Haſt made the waſt. Thus, mildly, I conclude.* 70

*Bobadill  
 is making  
 him ready  
 all this  
 while.*

BOB. Nay, proceed, proceed. Where's this?

MAT. This, ſir? a toy o' mine owne, in my nonage:  
 the infancy of my *Muſes*! But, when will you come  
 and ſee my ſtudie? good faith, I can ſhew you ſome  
 very good things, I haue done of late—That boot becomes 75  
 your legge, paſſing well, Captayne, me thinkes!

BOB. So, ſo, It's the faſhion, gentlemen now vſe.

MAT. Troth, Captayne, an' now you ſpeake o' the  
 faſhion, maſter WELL-BRED's elder brother, and I, are  
 fall'n out exceedingly: this other day, I hapned to enter 80  
 into ſome diſcourſe of a hanger, which I aſſure you,  
 both for faſhion, and worke-man-ſhip, was moſt peremp-  
 tory-beautifull, and gentleman-like! Yet, he condemn'd, [17]  
 and cry'd it downe, for the moſt pyed, and ridiculous  
 that euer he ſaw. 85

BOB. Squire DOWNE-RIGHT? the halfe-brother! was't  
 not?

MAT. I ſir, he.

BOB. Hang him, rooke, he! why, he has no more  
 iudgement then a malt-horſe. By S. GEORGE, I wonder 90  
 you'd looſe a thought vpon ſuch an animal: the moſt  
 peremptory abſurd clowne of *chriſtendome*, this day, he  
 is holden. I proteſt to you, as I am a gentleman, and  
 a ſouldier, I ne're chang'd wordes, with his like. By his  
 diſcourſe, he ſhould eate nothing but hay. He was 95  
 borne for the manger, pannier, or pack-faddle! He ha's  
 not ſo much as a good phraſe in his belly, but all old  
 iron, and ruſtie prouerbes! a good commoditie for ſome  
 ſmith, to make hob-nailes of.

MAT. I, and he thinks to carry it away with his man- 100  
 hood ſtill, where he comes. He brags he will gi' me the  
*baſtinado*, as I heare.

180 *Bob.* How, the bastinado ? how came he by that word  
trow ?

*Mat.* Nay indeed he said cudgill me ; I tearmd it fo  
for the more grace.

*Bob.* That may bee, for I was sure it was none of his  
185 word : but when, when said he fo ?

*Mat.* Faith yesterday they say, a young gallant a  
[19] friend of mine told me fo.

*Bob.* By the life of Pharaoh, and't were my case nowe,  
I should send him a challenge presently : the bastinado ?  
190 come hither, you shall challenge him ; ile shew you a  
tricke or two, you shall kill him at pleasure, the first  
/tockado if you will, by this ayre.

*Mat.* Indeed you haue absolute knowledge in the  
mistry, I haue heard fir.

195 *Bob.* Of whom ? of whom I pray ?

*Mat.* Faith I haue heard it spoken of diuers, that you  
haue verie rare skill fir.

*Bob.* By heauen, no, not I, no skill in the earth : some  
small science, know my time, distance, or fo, I haue pro-  
200 fect it more for noblemen and gentlemens use, then mine  
owne practife I assure you. Hostesse, lend vs another  
bedstaffe here quickly : looke you fir, exalt not your  
point about this state at any hand, and let your poyneard  
maintaine your defence thus : giue it the gentleman.  
205 So fir, come on, oh twine your bodie more about,  
that you may come to a more sweet comely gentleman-  
like guard ; fo indifferent. Hollow your bodie more fir,  
thus : now stand fast on your left leg, note your distance,  
keep your due proportion of time : oh you disorder your  
210 point most vilely.

*Mat.* How is the bearing of it now fir ?

BOB. How! He the *baftinado*! how came he by that word, trow?

MAT. Nay, indeed, he faid cudgell me; I term'd it fo, <sup>105</sup>  
for my more grace.

BOB. That may bee: For I was fure, it was none of his word. But, when? when faid he fo?

MAT. Faith, yefterday, they fay: a young gallant, a friend of mine told me fo. <sup>110</sup>

BOB. By the foot of PHARAOH, and't were my cafe now, I fhould fend him a *chartel*, prefently. The *baftinado*! A moft proper, and fufficient *dependance*, warranted by the great CARANZA. Come hither. You fhall *chartel* him. I'll fhew you a trick, or two, you fhall kill him <sup>115</sup>  
with, at pleasure: the firft *ftoccata*, if you will, by this ayre.

MAT. Indeed, you haue abfolute knowledge i' the myfterie, I haue heard, fir.

BOB. Of whom? Of whom ha' you heard it, I befeech you? <sup>120</sup>

MAT. Troth, I haue heard it fpoken of diuers, that you haue very rare, and vn-in-one-breath-vtter-able skill, fir.

BOB. By heauen, no, not I; no skill i' the earth: fome fmall rudiments i' the fcience, as to know my time, diftance, or fo. I haue profest it more for noblemen, <sup>125</sup>  
and gentlemens vfe, then mine owne practife, I affure you. Hofteffe, accommodate vs with another bed-ftaffe here, quickly: Lend vs another bed-ftaffe. The woman do's not vnderftand the wordes of *Action*. Looke you, fir. Exalt not your point aboue this ftate, at any hand, <sup>130</sup>  
and let your poynard maintayne your defence, thus: (giue it the gentleman, and leaue vs) fo, fir. Come on: O, twine your body more about, that you may fall to a more fweet comely gentleman-like guard. So, indifferent. Hollow your body more fir, thus. Now, ftand faft o' your <sup>135</sup>  
left leg, note your diftance, keepe your due proportion of time—Oh, you diforder your point, moft irregularly!

MAT. How is the bearing of it, now, fir?

*Bob.* Oh out of measure ill, a well experienced man would passe vpon you at pleasure.

*Mat.* How meane you passe vpon me?

<sup>215</sup> *Bob.* Why thus fir? make a thrust at me; come in vpon my time; controll your point, and make a full carriere at the bodie: the best practif'd gentlemen of the time terme it the *pallado*, a most desperate thrust, beleeue it.

<sup>220</sup> *Mat.* Well, come fir.

*Bob.* Why you do not manage your weapons with that facilitie and grace that you should doe, I haue no spirit to play with you, your dearth of iudgement makes you seeme tedious.

<sup>225</sup> *Mat.* But one veny fir.

[20] *Bob.* Fie veney, most grosse denomination, as euer I heard: oh the *stockada* while you liue Signior, note that. Come put on your cloake, and weele go to some priuate place where you are acquainted, some tauerne or so, &  
<sup>230</sup> weele send for one of these fencers, where he shall breath you at my direction, and then ile teach you that tricke, you shall kill him with it at the first if you please: why ile learne you by the true iudgement of the eye, hand and foot, to controll any mans point in the world; Should  
<sup>235</sup> your aduersary confront you with a pistoll, t'were nothing, you should (by the same rule) controll the bullet, most certaine by Phœbus: vnles it were haile-shot: what mony haue you about you fir?

*Mat.* Faith I haue not past two shillings, or so.

<sup>240</sup> *Bob.* Tis somewhat with the least, but come, when we haue done, weele call vp Signior *Prospero*; perhaps we shal meet with *Coridon* his brother there. *Exeunt.*

BOB. O, out of meafure ill ! A well-experienc'd hand  
would paffe vpon you, at pleafure. 140

MAT. How meane you, fir, paffe vpon me ? [18]

BOB. Why, thus fir (make a thruft at me) come in,  
vpon the anfwere, controll your point, and make a full  
carreere, at the body. The beft-practif'd gallants of the  
time, name it the *paſſada* : a moſt deſperate thruft, be- 145  
leeue it !

MAT. Well, come, fir.

BOB. Why, you doe not manage your weapon with any  
facilitie, or grace to inuite mee : I haue no ſpirit to play  
with you. Your dearth of iudgement renders you tedious. 150

MAT. But one *venue*, fir.

BOB. *Venue* ! Fie. Moſt groſſe denomination, as  
euer I heard. O, the *ftoccata*, while you liue, fir. Note  
that. Come, put on your cloke, and wee'll goe to ſome  
priuate place, where you are acquainted, ſome tauerne, 155  
or ſo—and haue a bit—Ile ſend for one of theſe Fencers,  
and hee ſhall breath you, by my direction ; and, then,  
I will teach you your trickes. You ſhall kill him with it,  
at the firſt, if you pleaſe. Why, I will learne you, by  
the true iudgement of the eye, hand, and foot, to con- 160  
troll any enemies point i' the world. Should your ad-  
uerſarie confront you with a piſtoll, 'twere nothing, by  
this hand, you ſhould, by the ſame rule, controll his  
bullet, in a line : except it were hayle-hot, and ſpred.  
What money ha' you about you, M<sup>r</sup>. MATTHEW ? 165

MAT. Faith, I ha' not paſt a two ſhillings, or ſo.

BOB. 'Tis ſomewhat with the leaſt : but, come. We  
will haue a bunch of rediſh, and ſalt, to taſt our wine ;  
and a pipe of *tabacco*, to cloſe the orifice of the ſtomach :  
and then, wee'll call vpon yong WEL-BRED. Perhaps 170  
wee ſhall meet the CORIDON, his brother, there : and put  
him to the queſtion.

## SCENA QVARTA.

*Enter Thorello, Giuliano, Pifo.*

*Tho.* Pifo, come hither : there lies a note within vpon my deske ; here take my key ; it's no matter neither, where's the boy ?

*Pifo.* Within fir, in the warehouse.

<sup>5</sup> *Thor.* Let him tell ouer that Spanishe gold, and weigh it, and do you see the deliuerie of those wares to Signior *Bentinole* : ile be there my selfe at the receipt of the money anon.

*Pifo.* Verie good fir.

*Exit Pifo.*

<sup>10</sup> *Tho.* Brother, did you see that fame fellow there ?

*Giu.* I, what of him ?

*Tho.* He is e'ene the honestest faithfull seruant, that is this day in *Florence* ; (I speake a proud word now) and one that I durst trust my life into his hands, I haue so  
<sup>15</sup> strong opinion of his loue, if need were.

*Giu.* God send me neuer such need : but you said you had somewhat to tell me, what is't ?

*Tho.* Faith brother, I am loath to vtter it,  
[21] As fearing to abuse your patience,

<sup>20</sup> But that I know your iudgement more direct,  
Able to sway the nearest of affection.

## ACT II. SCENE I.

KITELY, CASH, DOWNE-RIGHT.

THOMAS, Come hither,  
There lyes a note, within vpon my deske,  
Here, take my key: It is no matter, neither.  
Where is the Boy? CAS. Within, fir, i' the ware-houfe.

KIT. Let him tell ouer, ftraight, that *Spanish* gold, 5  
And weigh it, with th' pieces of eight. Doe you  
See the deliuey of thofe filuer ftuffes,  
To M<sup>r</sup>. LVCAR. Tell him, if he will,  
He fhall ha' the grogran's, at the rate I told him,  
And I will meet him, on the *Exchange*, anon. 10

CAS. Good, fir.

KIT. Doe you fee that fellow, brother DOWNE-RIGHT?  
Dow. I, what of him?

KIT. He is a iewell, brother.

I tooke him of a child, vp, at my dore, [19] 15  
And chriftned him, gaue him mine owne name, THOMAS,  
Since bred him at the Hofpitall; where prouing  
A toward impe, I call'd him home, and taught him  
So much, as I haue made him my Cafhier,  
And giu'n him, who had none, a furname, CASH: 20  
And find him, in his place fo full of faith,  
That, I durft trust my life into his hands.

Dow. So, would not I in any bastards, brother,  
As, it is like, he is: although I knew  
My felfe his father. But you faid yo' had fomewhat 25  
To tell me, gentle brother, what is't? what is't?

KIT. Faith, I am very loath, to vtter it,  
As fearing, it may hurt your patience:  
But, that I know, your iudgement is of ftrength,  
Againft the neereneffe of affection—— 30

*Giu.* Come, come, what needs this circumstance ?

*Tho.* I will not say what honor I ascribe  
Vnto your friendship, nor in what deare state  
<sup>25</sup> *I* hold your loue ; let my continued zeale,  
The constant and religious regard,  
That *I* haue euer caried to your name,  
My cariage with your sifter, all contest,  
How much *I* stand affected to your house.  
<sup>30</sup> *Giu.* You are too tedious, come to the matter, come  
to the matter.

*Tho.* Then (without further ceremony) thus.  
My brother *Prospero* (*I* know not how)  
Of late is much declin'd from what he was,  
<sup>35</sup> And greatly altered in his disposition.  
When he came first to lodge here in my house,  
Ne're trust me, if *I* was not proud of him :  
Me thought he bare himselfe with such obseruance,  
So true election and so faire a forme :  
<sup>40</sup> And (what was chiefe) it shewd not borrowed in him,  
But all he did became him as his owne,  
And seemd as perfect, proper, and innate,  
Vnto the mind, as collar to the blood,  
But now, his course is so irregular,  
<sup>45</sup> So loose affected, and depriu'd of grace,  
And he himselfe withall so farre false off  
From his first place, that scarce no note remains,  
To tell mens iudgements where he lately stood ;  
Hee's growne a stranger to all due respect,  
<sup>50</sup> Forgetfull of his friends, and not content  
To stale himselfe in all societies,  
He makes my house as common as a *Mart*,  
A *Theater*, a publike receptacle



Dow. What need this circumstance? pray you be direct.

KIT. I will not say, how much I doe ascribe  
Vnto your friendship; nor, in what regard  
I hold your loue: but, let my past behaiour, 35  
And vsage of your filter, but confirme  
How well I 'aue beene affected to your——

Dow. You are too tedious, come to the matter, the matter.

KIT. Then (without further ceremonie) thus. 40  
My brother WELL-BRED, fir, (I know not how)  
Of late, is much declin'd in what he was,  
And greatly alter'd in his disposition.  
When he came first to lodge here in my house,  
Ne're trust me, if I were not proud of him: 45  
Me thought he bare himselfe in such a fashion,  
So full of man, and sweetnesse in his carriage,  
And (what was chiefe) it shew'd not borrowed in him,  
But all he did, became him as his owne,  
And seem'd as perfect, proper, and posselt 50  
As breath, with life, or colour, with the bloud.  
But, now, his course is so irregular,  
So loose, affected, and depriu'd of grace,  
And he himselfe withall so farre falne off  
From that first place, as scarce no note remaines, 55  
To tell mens iudgements where he lately stood.  
Hee's growne a stranger to all due respect,  
Forgetfull of his friends, and not content  
To stale himselfe in all societies,  
He makes my house here common, as a *Mart*, 60  
A *Theater*, a publike receptacle

For giddie humor, and diseased riot,  
[22] And there, (as in a Tauerne, or a stewes,)  
He, and his wilde associates, spend their houres,  
In repetition of lasciuious iests,  
Sweare, leape, and dance, and reuell night by night,  
Controll my seruants: and indeed what not?

<sup>60</sup> *Giu.* Faith I know not what I should say to him: so  
God saue mee, I am eene at my wits end, I haue tolde  
him inough, one would thinke, if that would serue: well,  
he knowes what to trust to for me: let him spend, and  
spend, and domineere till his hart ake: & he get a peny  
<sup>65</sup> more of me, Ile giue him this eare.

*Tho.* Nay good Brother haue patience.

*Giu.* S'blood, he mads me, I could eate my very flesh  
for anger: I marle you will not tell him of it, how he  
disquiets your house.

<sup>70</sup> *Tho.* O there are diuers reasons to diffwade me,  
But would your selfe vouchsafe to trauaile in it,  
(Though but with plaine, and easie circumstance,)  
It would, both come much better to his sence,  
And saueur lesse of grieve and discontent.

<sup>75</sup> You are his elder brother, and that title  
Confirms and warrants your authoritie:  
Which (seconded by your aspect) will breed  
A kinde of duty in him, and regard.  
Whereas, if I should intimate the least,  
<sup>80</sup> It would but adde contempt, to his neglect,

For giddie humour, and diseased riot; [20]  
 And here (as in a tauerne, or a ftewes)  
 He, and his wild affociates, spend their houres,  
 In repetition of lasciuious iests, 65  
 Sweare, leape, drinke, dance, and reuell night by night,  
 Controll my seruants: and indeed what not?

Dow. 'Sdeynes, I know not what I should say to him, i' the whole world! He values me, at a crackt three-farthings, for ought I see: It will neuer out o' the 70 flesh that's bred i' the bone! I haue told him inough, one would thinke, if that would serue: But, counsell to him, is as good, as a shoulder of mutton to a sicke horse. Well! he knowes what to trust to, for GEORGE. Let him spend, and spend, and domineere, till his heart ake; 75 an' hee thinke to bee relieu'd by me, when he is got into one o' your citie pounds, the Counters, he has the wrong sow by the eare, ifaith: and claps his dish at the wrong mans dore. I'll lay my hand o' my halfe-peny, e're I part with 't, to fetch him out, I'll assure him. 80

KIT. Nay, good brother, let it not trouble you, thus.

Dow. 'Sdeath, he mads me, I could eate my very spur-lethers, for anger! But, why are you so tame? Why doe not you speake to him, and tell him how he disquiets your house? 85

KIT. O, there are diuers reasons to disswade, brother. But, would your selfe vouchsafe to trauaile in it, (Though but with plaine, and easie circumstance) It would, both come much better to his sense, And fauour lesse of stomack, or of passion. 90 You are his elder brother, and that title Both giues, and warrants you authoritie; Which (by your preface seconded) must breed A kinde of dutie in him, and regard: Whereas, if I should intimate the least, 95 It would but adde contempt, to his neglect,

80 him.] you N    86 brother.] me G    92 you] your 1640+ *exc.* Ga

Heape worfe on ill, reare a huge pile of hate,  
That in the building, would come tottring downe,  
And in her ruines, bury all our loue.

Nay more then this brother; (if I should speake)

<sup>85</sup> He would be ready in the heate of paffion,

To fill the eares of his familiars,

With oft reporting to them, what difgrace

And groffe difparagement, I had propof'd him.

And then would they ftraight back him, in opinion,

<sup>90</sup> Make fome loofe comment vpon euery word,

And out of their diftracted phantasies;

Contriue fome flander, that fould dwell with me.

[23] And what would that be thinke you? mary this,

They would giue out, (becaufe my wife is fayre,

<sup>95</sup> My felfe but lately married, and my fifter

Heere fojourning a virgin in my houle)

That I were iealous: nay, as fure as death,

Thus they would fay: and how that I had wrongd

My brother purpofely, thereby to finde

<sup>100</sup> An apt pretext to banifh them my houle.

*Giu.* Maffe perhaps fo.

*Tho.* Brother they would beleeeue it: fo fould I

(Like one of thefe penurious quack-flaluers,)

But trie experiments vpon my felfe,

<sup>105</sup> Open the gates vnto mine owne difgrace,

Lend bare-ribd enuie, oportunitie.

To ftab my reputation, and good name.

Heape worfe on ill, make vp a pile of hatred  
That, in the rearing, would come tottring downe,  
And, in the ruine, burie all our loue.  
Nay, more then this, brother, if I should speake 100  
He would be readie from his heate of humor,  
And ouer-flowing of the vapour, in him,  
To blow the eares of his familiars,  
With the false breath, of telling, what disgraces,  
And low disparadgments, I had put vpon him. 105  
Whilft they, fir, to relieue him, in the fable,  
Make their loose comments, vpon euery word,  
Gesture, or looke, I vse; mocke me all ouer,  
From my flat cap, vnto my shining shooes:  
And, out of their impetuous rioting phant'lies, 110  
Beget some slander, that shall dwell with me. [21]  
And what would that be, thinke you? mary, this.  
They would giue out (because my wife is faire,  
My selfe but lately married, and my sifter  
Here sojourning a virgin in my house) 115  
That I were iealous! nay, as sure as death,  
That they would say. And how that I had quarrell'd  
My brother purposely, thereby to finde  
And apt pretext, to banish them my house.  
Dow. Masse perhaps so: They'are like inough to 120  
doe it.

KIT. Brother, they would, beleue it: so should I  
(Like one of these penurious quack-saluers)  
But set the bills vp, to mine owne disgrace,  
And trie experiments vpon my selfe: 125  
Lend scorne and enuie, oportunitie,  
To stab my reputation, and good name——

*Enter Boba. and Matheo.*

*Mat.* I will speake to him.

*Bob.* Speake to him? away, by the life of *Pharoah*  
 110 you shall not, you shall not do him that grace: the time  
 of daye to you Gentleman: is Signior *Prospero* stirring?

*Giu.* How then? what should he doe?

*Bob.* Signior *Thorello*, is he within fir?

*Tho.* He came not to his lodging to night fir, I assure  
 115 you.

*Giu.* Why do you heare? you.

*Bob.* This gentleman hath satified me, Ile talke to  
 no Scauenger.

*Giu.* How Scauenger? stay fir stay. *Exeunt.*

120 *Tho.* Nay Brother *Giuliano*.

*Giu.* S'blood stand you away, and you loue me.

*Tho.* You shall not follow him now I pray you,  
 Good faith you shall not.

*Giu.* Ha? Scauenger? well goe to, I say little, but,  
 125 by this good day (God forgiue me I should sweare) if I  
 put it vp so, say I am the rankest—that euer pift. S'blood  
 and I swallowe this, Ile neere drawe my sword in the  
 fight of man againe while I liue; Ile sit in a Barne with  
 Madge-owlet first, Scauenger? 'Hart and Ile goe neere  
 [24] to fill that huge timbrell flop of yours with somewhat and  
 I haue good lucke, your *Garagantua* breech cannot carry  
 it away so.

*Tho.* Oh do not fret your selfe thus, neuer thinke on't.

*Giu.* These are my brothers comforts these, these are  
 135 his *Cumrades*, his walking mates; hees a gallant, a *Cau-*  
*eliero* too, right hangman cut. God let me not liue, and  
 I could not finde in my hart to swinge the whole nest of

## ACT II. SCENE II.

MATTHEW, BOBADIL, DOWNE-RIGHT,  
KITELY.

I Will speake to him——

BOB. Speake to him? away, by the foot of PHA-  
RAOH, you shall not, you shall not doe him that grace.  
The time of day, to you, Gentleman o' the house. Is  
M<sup>r</sup>. WELL-BRED stirring? 5

DOW. How then? what should he doe?

BOB. Gentleman of the house, it is to you: is he  
within, fir?

KIT. He came not to his lodging to night fir, I assure you.

DOW. Why, doe you heare? you. 10

BOB. The gentleman-citizen hath satisfied mee, Ile  
talke to no scauenger.

DOW. How, scauenger? stay fir, stay?

KIT. Nay, brother DOWNE-RIGHT.

DOW. 'Heart! stand you away, and you loue me. 15

KIT. You shall not follow him now, I pray you,  
brother, Good faith you shall not: I will ouer-rule you.DOW. Ha? scauenger? well, goe to, I say little:  
but, by this good day (god forgiue me I should sweare)  
if I put it vp so, say, I am the rankest cow, that euer 20  
pift. 'Sdeynes, and I swallow this, Ile ne're draw my  
sword in the fight of *Fleet-street* againe, while I liue; Ile  
fit in a barne, with Madge-howlet, and catch mice first.  
Scauenger? 'Heart, and Ile goe neere to fill that huge  
tumbrell-flop of yours, with somewhat, and I haue good 25  
lucke: your GARAGANTVA breech cannot carry it away so.

KIT. Oh doe not fret your selfe thus, neuer thinke on't.

DOW. These are my brothers conforsts, these! these [22]  
are his *Cam'rades*, his walking mates! hee's a gallant,  
a *Caualliero* too, right hang-man cut! Let me not liue, 30  
and I could not finde in my heart to swinge the whole*Enter Master Mathew struggling with Bobadill. G* 12 [*Exeunt*  
*Bob. and Mat.* 31 swinge] swing N

them, one after another, and begin with him first, I am  
griev'd it should be said he is my brother, and take these  
140 courses, well he shall heare on't, and that tightly too, and  
I live Ifaith.

*Tho.* But brother, let your apprehension (then)  
Runne in an easie current, not transported  
With heady rashnes, or deuouring choller,  
145 And rather carry a perswading spirit,  
Whose powers will pearce more gently; and allure,  
Th'imperfect thoughts you labour to reclaime,  
To a more sodaine and resolu'd assent.

*Gui.* I, I, let me alone for that I warrant you. *Bell rings.*

150 *Tho.* How now? oh the bell rings to breakefast.  
Brother *Giuliano*, I pray you go in and beare my wife  
company: Ile but giue order to my seruants for the dis-  
patche of some busines and come to you presently. *Exit Guil.*

*Enter Cob.*

What *Cob*? our maides will haue you by the back (Ifaith)  
155 For comming so late this morning.

*Cob.* Perhaps so sir, take heede some body haue not  
them by the belly for walking so late in the euening. *Exit.*

*Tho.* Now (in good faith) my minde is somewhat easd,  
Though not repofd in that securitie,  
160 As I could wish; well, I must be content,  
How e're I set a face on't to the world,  
Would I had lost this finger at a vente,  
So *Prospero* had ne're lodg'd in my house,  
Why't cannot be, where there is such resort  
165 Of wanton gallants, and young reuellers,



ging of 'hem, one after another, and begin with him first.  
I am grieu'd, it should be said he is my brother, and  
take these courses. Wel, as he brewes, so he shall drinke,  
for GEORGE, againe. Yet, he shall heare on't, and that <sup>35</sup>  
tightly too, and I liue, Ifaith.

KIT. But, brother, let your reprehension (then)  
Runne in an easie current, not ore-high  
Carried with rashnesse, or deuouring choller;  
But rather vse the soft perswading way, <sup>40</sup>  
Whole powers will worke more gently, and compose  
Th' imperfect thoughts you labour to reclaime:  
More winning, then enforcing the consent.

*bell rings.* DOW. I, I, let me alone for that, I warrant you.

KIT. How now? oh, the bell rings to breakefast. <sup>45</sup>  
Brother, I pray you goe in, and beare my wife  
Companie, till I come; Ile but giue order  
For some dispatch of businesse, to my seruants——

*To them.*

# ACT II. SCENE III.

KITELY, COB, DAME KITELY.

W<sup>H</sup>at, COB? our maides will haue you by the back  
(Ifaith)

For comming so late this morning.

COB. Perhaps so, fir, take heed some body haue not  
*he passes* them by the belly, for walking so late in the euening. <sup>5</sup>  
*with his*

*nkard.* KIT. Well, yet my troubled spirit's somewhat eas'd,  
Though not repos'd in that securitie,  
As I could wish: But, I must be content.  
How e're I set a face on't to the world,  
Would I had lost this finger, at a venter, <sup>10</sup>  
So WELL-BRED had ne're lodg'd within my house.  
Why't cannot be, where there is such resort  
Of wanton gallants, and yong reuellers,

32 ging] gang 1692 W, G    34 so he shall] so shall he 1640+  
*exc. Ga*    48 [Exit Downright. G    *Enter Cob, with his*  
*tankard. G*    *To them]* omitted Ga

- That any woman should be honest long.  
 [25] I't like, that factious beauty will preferue  
 The soueraigne state of chastitie vnscard,  
 When such strong motiues multer, and make head  
 170 Against her single peace? no, no: beware  
 When mutuall pleasure swayes the appetite,  
 And spirits of one kinde and qualitie,  
 Do meete to parlee in the pride of blood.  
 Well (to be plaine) if I but thought, the time  
 175 Had answer'd their affections: all the world  
 Should not perswade me, but I were a cuckold:  
 Mary I hope thay haue not got that start.  
 For opportunity hath balkt them yet,  
 And shall do still, while I haue eyes and eares  
 180 To attend the imposition of my hart,  
 My prefence shall be as an Iron Barre,  
 Twixt the conspiring motions of desire,  
 Yea euery looke or glaunce mine eye obiects,  
 Shall checke occasion, as one doth his slaue,  
 185 When he forgets the limits of prescription.

*Enter Biancha, with Helperida.*

*Bia.* Sister *Helperida*, I pray you fetch downe the  
 Rose water aboue in the closet: Sweete hart will you  
 come in to breakfast. *Exit Helperida.*

*Tho.* And she haue ouer-heard me now?

190 *Bia.* I pray thee (good *Musse*) we stay for you.

*Tho.* By Christ I would not for a thousand crownes.

*Bia.* VVhat ayle you sweet hart, are you not well,  
 speake good *Musse*.

*Tho.* Troth my head akes extreemely on a suddaine.

195 *Bia.* Oh Iesu!

That any woman should be honest long.  
 I't like, that factious beautie will preferue 15  
 The publike weale of chaftitie, vn-flaken,  
 When fuch strong motiues mufter, and make head  
 Againft her fingle peace? no, no. Beware,  
 When mutuall appetite doth meet to treat,  
 And fpirits of one kinde, and qualitie, 20  
 Come once to parlee, in the pride of bloud:  
 It is no flow conspiracie, that followes.  
 Well (to be plaine) if I but thought, the time [23]  
 Had answer'd their affections: all the world  
 Should not perfwade me, but I were a cuckold. 25  
 Mary, I hope, they ha' not got that ftart:  
 For oportunitie hath balkt 'hem yet,  
 And fhall doe ftill, while I haue eyes, and eares  
 To attend the impositions of my heart.  
 My prefence fhall be as an iron barre, 30  
 'Twixt the conspiring motions of defire:  
 Yea, euery looke, or glance, mine eye eiects,  
 Shall checke occafion, as one doth his flauie,  
 When he forgets the limits of prefcription.

DAME. Sifter BRIDGET, pray you fetch downe the 35  
 rofe-water aboue in the clofet. Sweet heart, will you  
 come in, to breakefaft.

KITE. An' fhee haue ouer-heard me now?

DAME. I pray thee (good MVSSE) we ftay for you.

KITE. By heauen I would not for a thoufand angells. 40

DAME. What aile you sweet heart, are you not well,  
 fpeake good MVSSE.

KITE. Troth my head akes extremely, on a fudden.

DAME. Oh, the lord!

15 I't] Is't 1640+      21 bloud] blood 1640+      34 [Enter  
*Dame Kitely and Bridget. G*      36 clofet [Exit Bridget. G      44 Dame.  
 [putting her hand to his forehead. G

*Tho.* How now? what?

*Bia.* Good Lord how it burnes? *Musse* keepe you warme, good truth it is this new diseafe, there's a number are troubled withall: for Gods sake sweete heart, come  
200 in out of the ayre.

[26] *Tho.* How simple, and how subtile are her answeres?  
A new diseafe, and many troubled with it.  
Why true, she heard me all the world to nothing.

*Bia.* I pray thee good sweet heart come in; the ayre  
205 will do you harme in troth.

*Tho.* Ile come to you presently, it will away I hope.

*Bia.* Pray God it do. *Exit.*

*Tho.* A new diseafe? I know not, new or old,  
But it may well be call'd poore mortals Plague;  
210 For like a pestilence it doth infect  
The houses of the braine: first it begins  
Solely to worke vpon the fantasie,  
Filling her seat with such pestiferous aire,  
As soone corrupts the iudgement, and from thence,  
215 Sends like contagion to the memorie,  
Still each of other catching the infection,  
Which as a searching vapor spreads it selfe  
Confusedly through euery sensiuë part,  
Till not a thought or motion in the mind  
220 Be free from the blacke poison of suspect.  
Ah, but what error is it to know this,  
And want the free election of the soule  
In such extreames? well, I will once more strue,  
(Euen in despight of hell) my selfe to be,  
225 And shake this feauer off that thus shakes me.

*Exit.*

KITE. How now? what?

45

DAME. Alas, how it burnes? Mvsse, keepe you warme, good truth it is this new diseafe! there's a number are troubled withall! for loues sake, sweet heart, come in, out of the aire.

KITE. How simple, and how subtill are her answeres? 50  
A new diseafe, and many troubled with it!

Why, true: shee heard me, all the world to nothing.

DAME. I pray thee, good sweet heart, come in; the aire will doe you harme in, troth.

KITE. The aire! shee has me i' the wind! sweet 55  
heart!

Ile come to you presently: 't will away, I hope.

Dow. Pray heauen it doe.

KITE. A new diseafe? I know not, new, or old,  
But it may well be call'd poore mortalls plague: 60

For, like a pestilence, it doth infect

The houses of the braine. First, it begins

Solely to worke vpon the phantasie,

Filling her seat with such pestiferous aire,

As loone corrupts the iudgement; and from thence, 65

Sends like contagion to the memorie:

Still each to other giuing the infection.

Which, as a subtle vapor, spreads it selfe,

Confusedly, through euery sensiuie part,

Till not a thought, or motion, in the mind, 70

Be free from the blacke poyson of suspect.

[24]

Ah, but what miserie's it, to know this?

Or, knowing it, to want the mindes erection,

In such extremes? Well, I will once more strue,

(In spight of this black cloud) my selfe to be, 75

And shake the feauer off, that thus shakes me.

54 harme in,] harme, in 1640

58 Dow.] Dame 1640+

58 [Exit. G

76 [Exit. G

ACTVS SECVNDVS,  
SCENA PRIMA.

*Enter Musco disguised like a soldier.*

*Musco.* S'blood, I cannot chuse but laugh to see my selfe translated thus, from a poore creature to a creator; for now must I create an intolerable sort of lies, or else my profession looses his grace, and yet the lie to a man  
 5 of my coat, is as ominous as the *Fico*, oh fir, it holds for good policie to haue that outwardly in vilest esti-  
 [27] mation, that inwardly is most deare to vs: So much for my borrowed shape. Well, the troth is, my maister intends to follow his sonne drie-foot to Florence, this  
 10 morning: now I knowing of this conspiracie, and the rather to insinuate with my young maister, (for so must wee that are blew waiters, or men of seruice doe, or else perhaps wee may weare motley at the yeares end, and who weares motley you know:) I haue got me afore in  
 15 this disguise, determining here to lie in ambuscado, & intercept him in the midway: if I can but get his cloake, his purse, his hat, nay any thing so I can stay his iourney, *Rex Regum*, I am made for euer ifaith: well, now must I practise to get the true garbe of one of these *Launce-*  
 20 *knights*: my arme here, and my: Gods so, young master and his coulin.

*Enter Lo. iu. and Step.*

*Lo. iu.* So fir, and how then?

*Step.* Gods foot, I haue lost my purse, I thinke.

*Lo. iu.* How? lost your purse? where? when had  
 25 you it?

*Step.* I cannot tell, stay.

*Mus.* S'lid I am afraid they will know me, would I could get by them.

*Lo. iu.* What? haue you it?

30 *Step.* No, I thinke I was bewicht, I.

## ACT II. SCENE III.

BRAYNE-WORME, Ed. KNO'WELL,  
M<sup>r</sup>. STEPHEN.

S<sup>'</sup>Lid, I cannot choose but laugh, to see my selfe tranflated  
thus, from a poore creature to a creator ; for now muft  
I create an intolerable fort of lyes, or my present profeffion  
loofes the grace : and yet the lye to a man of my coat, is  
as ominous a fruit, as the *Fico*. O fir, it holds for good  
politie euer, to haue that outwardly in vileft eftimation,  
that inwardly is moft deare to vs. So much, for my bor-  
rowed fhape. Well, the troth is, my old master intends  
to follow my yong, drie foot, ouer *Morefields*, to *London*,  
this morning : now I, knowing, of this hunting-match, or  
rather confpiracie, and to infinuate with my yong master  
(for fo muft we that are blew-waiters, and men of hope and  
feruice doe, or perhaps wee may weare motley at the yeeres  
end, and who weares motley, you know) haue got me afore,  
in this difguife, determining here to lye in *ambufcado*,  
and intercept him, in the mid-way. If I can but get  
his cloke, his purfe, his hat, nay, any thing, to cut him  
off, that is, to ftay his iourney, *Veni, vidi, vici*, I may  
fay with Captayne CAESAR, I am made for euer, ifaith.  
Well, now muft I practice to get the true garb of one  
of thefe *Lance-knights*, my arme here, and my—yong  
master ! and his coufin, M<sup>r</sup>. STEPHEN, as I am true  
counterfeit man of warre, and no fouldier !

E. KN. So fir, and how then, couff ?

STEP. 'Sfoot, I haue loft my purfe, I thinke. 25

E. KN. How ? loft your purfe ? where ? when had you it ?

STEP. I cannot tell, ftay.

BRAY. 'Slid, I am afeard, they will know mee, would  
I could get by them.

E. KN. What ? ha' you it ? 30

STEP. No, I thinke I was bewicht, I——

*Moorfields. Enter Brainworm disguised like a maimed Soldier. G*  
9 yong] young Mafter G 21 my—] my—Odsol ny G  
23] Enter E. Knowell and Stephen. G 31 [Cries. G

*Lo. iu.* Nay do not weep, a poxe on it, hang it let it go.

*Step.* Oh it's here; nay and it had beene loft, *I* had not car'd but for a iet ring *Marina* sent me.

*Lo. iu.* A iet ring? oh the poesie, the poesie?

*Step.* Fine ifaith: *Though fancie sleepe, my loue is deepe*: meaning that though *I* did not fancie her, yet shee loued mee dearely.

*Lo. iu.* Most excellent.

*Step.* And then I sent her another, and my poesie was; *The deeper the sweeter, Ile be iudg'd by Saint Peter.*

*Lo. iu.* How, by *S. Peter*? *I* do not conceiue that.

*Step.* Marrie, *S. Peter* to make vp the meeter.

*Lo. iu.* Well, you are beholding to that Saint, he help't you at your need; thanke him, thanke him.

[28] *Mus.* I will venture, come what will: Gentlemen, please you chaunge a few crownes for a verie excellent good blade here; I am a poore gentleman, a soldier, one that (in the better state of my fortunes) scornd so meane  
 50 a refuge, but now its the humour of necessitie to haue it so: you seeme to be gentlemen well affected to martiall men, els I should rather die with silence, then liue with shame: how e're, vouchsafe to remember it is my want  
 55 speakes, not my selfe: this condition agrees not with my spirit.

*Lo. iu.* Where hast thou seru'd?

*Mus.* May it please you Signior, in all the prouinces of *Bohemia, Hungaria, Dalmatia, Poland*, where not? I haue beene a poore seruator by sea and land, any time  
 60 this xiiij. yeares, and follow'd the fortunes of the best Commaunders in Christendome. I was twife shot at the taking of *Aleppo*, once at the reliefe of *Vienna*; I haue beene at *America* in the galleyes thrife, where I was most dangerously shot in the head, through both the  
 65 thighes, and yet being thus maim'd I am voide of main-



E. KN. Nay, doe not weepe the losse, hang it, let it goe.

STEP. Oh, it's here : no, and it had beene lost, I had not car'd, but for a iet ring mistris MARY lent me.

E. KN. A iet ring ? oh, the *poesie*, the *poesie* ? 35

STEP. Fine, ifaith ! *Though fancie sleep, my loue is deepe*. Meaning that though I did not fancie her, yet shee loued me dearely.

E. K. Most excellent !

STEP. And then, I lent her another, and my *poesie* [25] was : *The deeper, the sweeter, Ile be iudg'd by* S<sup>t</sup>. PETER.

E. KN. How, by S<sup>t</sup>. PETER ? I doe not conceiue that !

STEP. Mary, S<sup>t</sup>. PETER, to make vp the meeter.

E. KN. Well, there the Saint was your good patron, hee help't you at your need : thanke him, thanke him. *He is*

BRAY. I cannot take leaue on 'hem, so : I will ven- *come back.*  
ture, come what will. Gentlemen, please you change a few crownes, for a very excellent good blade, here : I am a poore gentleman, a souldier, one that (in the better state of my fortunes) scorn'd so meane a refuge, 50 but now it is the humour of necessity, to haue it so. You seeme to be gentlemen, well affected to martiall men, else I should rather die with silence, then liue with shame : how euer, vouchsafe to remember, it is my want speakes, not my selfe. This condition agrees not with my spirit— 55

E. KN. Where hast thou seru'd ?

BRAY. May it please you, sir, in all the late warres of *Bohemia, Hungaria, Dalmatia, Poland*, where not, sir ? I haue been a poore seruator, by sea and land, any time this fourteene yeeres, and follow'd the fortunes of the 60 best Commanders in *christendome*. I was twice shot at the taking of *Alepo*, once at the reliefe of *Vienna* ; I haue beene at *Marseilles, Naples*, and the *Adriatique* gulfe, a gentleman-flaue in the galleys, thrice, where I was most dangerously shot in the head, through both the thighs, 65

47 will [*Comes forward.* G

tenance, nothing left me but my scarres, the noted markes of my resolution.

*Step.* How will you sell this Rapier friend?

*Mus.* Faith Signior, I referre it to your owne iudge-  
70 ment; you are a gentleman, giue me what you please.

*Step.* True, I am a gentleman, I know that; but what though, I pray you say, what would you aske?

*Mus.* I assure you the blade may become the side of the best prince in *Europe*.

75 *Lo. iu.* I, with a veluet scabberd.

*Step.* Nay and't be mine it shall haue a veluet scabberd, that is flat, i'de not weare it as 'tis and you would giue me an angell.

*Mus.* At your pleasure Signior, nay it's a most pure  
80 *Toledo*.

*Step.* I had rather it were a *Spaniard*: but tell me, what shall I giue you for it? and it had a filuer hilt——

*Lo. iu.* Come, come, you shall not buy it; holde there's a shilling friend, take thy Rapier.

85 *Step.* Why but I will buy it now, because you say so:  
[29] what shall I go without a rapier?

*Lo. iu.* You may buy one in the citie.

*Step.* Tut, ile buy this, so I will; tell me your lowest price.

90 *Lo. iu.* You shall not I say.

*Step.* By Gods lid, but I will, though I giue more then 'tis worth.

*Lo. iu.* Come away, you are a foole.

*Step.* Friend, ile haue it for that word: follow me.

and yet, being thus maym'd, I am void of maintenance, nothing left me but my scarres, the noted markes of my resolution.

STEP. How will you sell this rapier, friend?

BRAY. Generous sir, I referre it to your owne iudge-<sup>70</sup>ment; you are a gentleman, giue me what you please.

STEP. True, I am a gentleman, I know that friend: but what though? I pray you say, what would you aske?

BRAY. I assure you, the blade may become the fide,<sup>75</sup> or thigh of the best prince, in *Europe*.

E. KN. I, with a veluet scabberd, I thinke.

STEP. Nay, and 't be mine, it shall haue a veluet scabberd, Couff, that's flat: I'de not weare it as 'tis, and you would giue me an angell.<sup>80</sup>

BRAY. At your worships pleasure, sir; nay, 'tis a most pure *Toledo*.

STEP. I had rather it were a *Spaniard*! but tell me, what shall I giue you for it? An' it had a filuer hilt——

E. KN. Come, come, you shall not buy it; hold,<sup>85</sup> there's a shilling fellow, take thy rapier.

STEP. Why, but I will buy it now, because you say so, and there's another shilling, fellow. I scorne to be out-bidden. What, shall I walke with a cudgell, like *Higgin-Bottom*? and may haue a rapier, for money?<sup>90</sup>

E. KN. You may buy one in the citie.

STEP. Tut, Ile buy this i' the field, so I will, I haue a mind to't, because 'tis a field rapier. Tell me your lowest price.

E. KN. You shall not buy it, I say. [26]

STEP. By this money, but I will, though I giue more then 'tis worth.

E. KN. Come away, you are a foole.

STEP. Friend, I am a foole, that's granted: but Ile haue it, for that words sake. Follow me, for your money.<sup>100</sup>

95 *Mu/.* At your seruice Signior.      *Exeunt.*

SCENA SECVNDA.

*Enter Lorenzo senior.*

*Lore.* My labouring spirit being late opprest  
 With my sonnes follie, can embrace no rest,  
 Till it hath plotted by aduise and skill,  
 How to reduce him from affected will  
 5 To reasons manage; which while I intend,  
 My troubled soule beginnes to apprehend  
 A farther secret, and to meditate  
 Vpon the difference of mans estate:  
 Where is deciphered to true iudgements eye  
 10 A deep, conceald, and precious misterie.  
 Yet can I not but worthily admire  
 At natures art: who (when she did inspire  
 This heat of life) plac'd Reason (as a king)  
 Here in the head, to haue the marshalling  
 15 Of our affections: and with soueraigntie  
 To sway the state of our weake emperie.  
 But as in diuers commonwealthes we see,  
 The forme of gouernment to disagree:

BRAY. At your seruice, fir.

ACT II. SCENE V.

KNO'WELL, BRAYNE-WORME.

I Cannot loofe the thought, yet, of this letter,  
 Sent to my sonne: nor leaue t' admire the change  
 Of manners, and the breeding of our youth,  
 Within the kingdome, fince my felfe was one.  
 When I was yong, he liu'd not in the ftewes, 5  
 Durft haue conceui'd a fcorne, and vtter'd it,  
 On a grey head; age was authoritie  
 Againft a buffon: and a man had, then,  
 A certaine reuerence pai'd vnto his yeeres,  
 That had none due vnto his life. So much 10  
 The fanctitie of fome preuail'd, for others.  
 But, now, we all are fall'n; youth, from their feare:  
 And age, from that, which bred it, good example.  
 Nay, would our felues were not the firft, euen parents,  
 That did deftroy the hopes, in our owne children: 15  
 Or they not learn'd our vices, in their cradles,  
 And fuck'd in our ill cuftomes, with their milke.  
 Ere all their teeth be borne, or they can fpeake,  
 We make their palats cunning! The firft wordes,  
 We forme their tongues with, are licentious iefts! 20  
 Can it call, where? crie, baftard? Ô, then, kiffe it,  
 A wittie child! Can't fweare? The fathers dearling!  
 Giue it two plums. Nay, rather then't fhall learne  
 No bawdie fong, the mother'her felfe will teach it!  
 But, this is in the infancie; the dayes 25  
 Of the long coate: when it puts on the breeches,  
 It will put off all this. I, it is like:

101 fir [*Exeunt. G*      *Another part of Moorfields. Enter Kno-*  
 well. G      24 mother' [*mother 1640+*

Euen so in man who seareth loone shal find  
20 As much or more varietie of mind.  
Some mens affections like a fullen wife,  
Is with her husband reason still at strife.  
Others (like proud Arch-traitors that rebell  
Against their soueraigne) practise to expell  
[30] Their liege Lord Reason, and not shame to tread  
Vpon his holy and annointed head.  
But as that land or nation best doth thriue,  
Which to smooth-fronted peace is most proclue,  
So doth that mind, whose faire affections rang'd

When it is gone into the bone alreadie.  
 No, no: This die goes deeper then the coate,  
 Or shirt, or skin. It staines, vnto the liuer, 30  
 And heart, in some. And, rather, then it should not,  
 Note, what we fathers doe! Looke, how we liue!  
 What mistresses we keepe! at what expenſe,  
 In our ſonnes eyes! where they may handle our gifts,  
 Heare our laſciuious courtſhips, ſee our dalliance, [27]  
 Taſt of the ſame prouoking meates, with vs,  
 To ruine of our ſtates! Nay, when our owne  
 Portion is fled, to prey on their remainder,  
 We call them into fellowſhip of vice!  
 Baite 'hem with the yong chamber-maid, to ſeale! 40  
 And teach 'hem all bad wayes, to buy affliction!  
 This is one path! but there are millions more,  
 In which we ſpoile our owne, with leading them.  
 Well, I thanke heauen, I neuer yet was he,  
 That trauail'd with my ſonne, before ſixteene, 45  
 To ſhew him, the *Venetian cortezans*.  
 Nor read the grammar of cheating, I had made  
 To my ſharpe boy, at twelue: repeating ſtill  
 The rule, *Get money; ſtill, Get money, Boy;*  
*No matter, by what meanes; Money will doe* 50  
*More, Boy, then my Lords letter.* Neither haue I  
 Dreſt ſnailes, or muſhromes curiouſly before him,  
 Perfum'd my ſauces, and taught him to make 'hem;  
 Preceding ſtill, with my grey gluttonie,  
 At all the ordinaries: and only fear'd 55  
 His palate ſhould degenerate, not his manners.  
 Theſe are the trade of fathers, now! how euer  
 My ſonne, I hope, hath met within my threſhold,  
 None of theſe houſhold precedents; which are ſtrong,

37 ſtates] ſtate 1640+ *exc.* N, H, Ga      41 affliction] affection  
 1640+ *exc.* affliction, G, H, N; affliction Ga

30 By reasons rules, stand constant and vnchang'd,  
 Els, if the power of reason be not such,  
 Why do we attribute to him so much?  
 Or why are we obsequious to his law,  
 If he want spirit our affects to awe?

35 Oh no, I argue weakly, he is strong, *Enter Musco.*  
 Albeit my sonne haue done him too much wrong.

*Mus.* My master: nay faith haue at you: I am fiesht  
 now I haue sped so well: Gentleman, I beseech you re-  
 spect the estate of a poor soldier; I am asham'd of this  
 40 base course of life (God's my comfort) but extremitie  
 prouokes me to't, what remedie?

*Loren.* I haue not for you now.

*Mus.* By the faith I beare vnto God, gentleman, it  
 is no ordinarie custome, but onely to preferue manhood.  
 45 I protest to you, a man I haue bin, a man I may be, by  
 your sweet bountie.

*Lor.* I pray thee good friend be satisfied.

*Mus.* Good Signior: by Iesu you may do the part of  
 a kind gentleman, in lending a poore soldier the price of  
 50 two cans of beere, a matter of small value, the King of  
 heauen shall pay you, and I shall rest thankfull: sweet  
 Signior.

*Loren.* Nay and you be so importunate——

*Mus.* Oh Lord sir, need wil haue his course: I was  
 55 not made to this vile vse; well, the edge of the enimie  
 could not haue abated me so much: it's hard when a  
 man hath serued in his Princes cause and be thus. Sig-  
 nior, let me deriue a small peece of siluer from you, it  
 shall not be giuen in the course of time, by this good  
 60 ground, I was faine to pawne my rapier last night for a  
 poore supper, I am a Pagan els: sweet Signior.

*Loren.* Beleuee me I am rapte with admiration,  
 To thinke a man of thy exterior presence,  
 Should (in the constitution of the mind)



And swift, to rape youth, to their precipice. 60  
 But, let the house at home be nere so cleane-  
 Swept, or kept sweet from filth ; nay, duft, and cob-webs :  
 If he will liue, abroad, with his companions,  
 In dung, and leystalls ; it is worth a feare.  
 Nor is the danger of conuerfing lesse, 65  
 Then all that I haue mention'd of example.

BRAY. My mafter ? nay, faith haue at you : I am  
 flesht now, I haue sped so well. Worshipfull sir, I be-  
 seech you, respect the estate of a poore souldier ; I am  
 asham'd of this base course of life (god's my comfort) 70  
 but extremitie prouokes me to't, what remedie ?

KNO. I haue not for you, now.

BRAY. By the faith I beare vnto truth, gentleman,  
 it is no ordinarie custome in me, but only to preferue  
 manhood. I protest to you, a man I haue beene, a man 75  
 I may be, by your sweet bountie.

KNO. 'Pray thee, good friend, be satisfied.

BRAY. Good sir, by that hand, you may doe the part  
 of a kind gentleman, in lending a poore souldier the  
 price of two cannes of beere (a matter of small value) 80  
 the king of heauen shall pay you, and I shall rest thank-  
 full : sweet worship——

KNO. Nay, and you be so importunate—— [28]

BRAY. Oh, tender sir, need will haue his course : I  
 was not made to this vile vse ! well, the edge of the 85  
*Hee* *weepes.* enemy could not haue abated mee so much : It's hard  
 when a man hath seru'd in his Princes cause, and be  
 thus—Honorable worship, let me deriue a small piece of  
 filuer from you, it shall not bee giuen in the course of  
 time, by this good ground, I was faine to pawne my 90  
 rapier last night for a poore supper, I had suck'd the  
 hilts long before, I am a pagan else : sweet honor.

KNO. Beleeue me, I am taken with some wonder,  
 To thinke, a fellow of thy outward presence  
 Should (in the frame, and fashion of his mind) 95

[31] Be fo degenerate, infirme, and bafe.

Art thou a man? and fhould'ft thou not to beg?

To practife fuch a feruile kinde of life?

Why were thy education ne're fo meane,

Hauing thy limbes: a thoufand fairer courfes

70 Offer themfelues to thy election.

Nay there the warres might ftill fupply thy wants,

Or feruice of fome vertuous Gentleman,

Or honeft labour; nay what can I name,

But would become thee better then to beg?

75 But men of your condition feede on floth,

As doth the *Scarabe* on the dung ſhe breeds in,

Not caring how the temper of your ſpirits

Is eaten with the ruft of idleneffe.

Now afore God, what e're he be, that ſhould

80 Releue a perſon of thy qualitie,

While you inliſt in this looſe deſperate courſe,

I would eſteeme the finne not thine but his.

*Muf.* Faith ſignior, I would gladly finde ſome other  
courſe if ſo.

85 *Loren.* I, you'd gladly finde it, but you will not ſeeke it.

*Muf.* Alaffe ſir, where ſhould a man ſeeke? in the  
warres, there's no aſſent by deſart in theſe dayes, but:  
and for ſeruice would it were as ſoone purchaſt as wiſht  
for (Gods my comfort) I know what I would ſay.

90 *Loren.* Whats thy name.

*Muf.* Pleaſe you: *Portenſio*.

*Loren.* *Portenſio*?

Say that a man ſhould entertaine thee now,

Would thou be honeſt, humble, iuſt and true.

95 *Muf.* Signior: by the place and honor of a ſouldier.

Be so degenerate, and lordid-bafe !  
Art thou a man ? and sham'ft thou not to beg ?  
To practife fuch a feruile kind of life ?  
Why, were thy education ne're fo meane,  
Hauing thy limbs, a thoufand fairer courfes 100  
Offer themfelues, to thy election.  
Either the warres might ftill fupply thy wants,  
Or feruice of fome vertuous gentleman,  
Or honeft labour : nay, what can I name,  
But would become thee better then to beg ? 105  
But men of thy condition feed on floth,  
As doth the beetle, on the dung fhee breeds in,  
Not caring how the mettall of your minds  
Is eaten with the ruft of idleneffe.  
Now, afore me, what e're he be, that fhould 110  
Relieue a perfon of thy qualitie,  
While thou infift's in this loofe desperate courfe,  
I would efteeme the finne, not thine, but his.

BRAY. Faith fir, I would gladly finde fome other  
courfe, if fo—— 115

KNO. I, you'd gladly finde it, but you will not feeke it.

BRAY. Alas fir, where fhould a man feeke ? in the  
warres, there's no afcent by defert in thefe dayes, but—  
and for feruice, would it were as foone purchaft, as  
wilht for (the ayre's my comfort) I know, what I would 120  
fay——

KNO. What's thy name ?

BRAY. Pleafe you, FITZ-SWORD, fir.

KNO. FITZ-SWORD ?

Say, that a man fhould entertayne thee now, 125  
Would'ft thou be honeft, humble, iuft, and true ?

BRAY. Sir, by the place, and honor of a fouldier——

*Loren.* Nay, nay, I like not these affected othes ;  
Speake plainly man : what thinkst thou of my words ?

*Muf.* Nothing signior, but with my fortunes were as  
happy as my seruice should be honest.

<sup>100</sup> *Loren.* Well follow me, ile prooue thee, if thy deedes  
Will cary a proportion to thy words. *Exit Lor.*

[32] *Muf.* Yes sir sstraight, ile but garter my hofe ; oh  
that my bellie were hoopt now, for I am readie to burft  
with laughing. S'lid, was there euer leene a foxe in  
<sup>105</sup> yeares to betray himfelfe thus ? now shall I be posselt of  
all his determinations, and consequently and my young  
master well hee is resolu'd to proue my honestie : faith  
and *I* am resolued to proue his patience : oh I shall abuse  
him intollerable : this small peece of seruice will bring  
<sup>110</sup> him cleane out of loue with the soldier for euer. It's no  
matter, let the world thinke me a bad counterfeit, if I  
cannot giue him the flip at an instant : why this is better  
then to haue staid his iourney by halfe, well ile follow  
him : oh how I long to be employed. *Exit.*

### SCENA TERTIA.

*Enter Prospero, Bobadilla, and Matheo.*

*Mat.* Yes faith sir, we were at your lodging to seeke  
you too.

*Prof.* Oh I came not there to night.

*Bob.* Your brother deliuered vs as much.

*Prof.* Who *Giuliano* ?

*Bob.* *Giuliano* ? Signior *Prospero*, I know not in what  
kinde you value me, but let me tell you this : as sure as

KNO. Nay, nay, I like not those affected othes ;  
Speake plainly man : what think'ft thou of my wordes ?

BRAY. Nothing, fir, but with my fortunes were as <sup>130</sup>  
happy, as my seruice should be honest.

KNO. Well, follow me, Ile proue thee, if thy deedes [29]  
Will carry a proportion to thy words.

BRAY. Yes fir, ftraight, Ile but garter my hofe. Oh  
that my belly were hoopt now, for I am readie to burft <sup>135</sup>  
with laughing ! neuer was bottle, or bag-pipe fuller.  
S'lid, was there euer feene a foxe in yeeres to betray  
himfelfe thus ? now fhall I be poffeft of all his counfells :  
and, by that conduit, my yong mafter. Well, hee is  
refolu'd to proue my honeftie ; faith, and I am refolu'd <sup>140</sup>  
to proue his patience : oh I fhall abufe him intollerably.  
This fmall piece of seruice, will bring him cleane out of  
loue with the fouldier, for euer. He will neuer come  
within the figne of it, the fight of a caffock, or a musket-  
reft againe. Hee will hate the mufters at Mile-end for <sup>145</sup>  
it, to his dying day. It's no matter, let the world thinke  
me a bad counterfeit, if I cannot giue him the flip, at  
an instant : why, this is better then to haue ftaid his  
iourney ! well, Ile follow him : oh, how I long to bee  
employed.

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## ACT III. SCENE I.

MATTHEW, WELL-BRED, BOBADILL, ED.

KNO'WELL, STEPHEN.

YES faith, fir, we were at your lodging to feeke you, too.

WEL. Oh, I came not there to night.

BOB. Your brother deliuered vs as much.

WEL. Who ? my brother DOWNE-RIGHT ?

BOB. He. M<sup>r</sup>. WELL-BRED, I know not in what kind <sup>5</sup>  
you hold me, but let me fay to you this : as fure as honor,

<sup>133</sup> [Exit. G      <sup>150</sup> [Exit. G      *The Old Jewry. A Room in  
the Windmill Tavern. Enter Master Mathew, Wellbred, and Bobadill, G*

God I do hold it so much out of mine honor & reputation, if I should but cast the least regard vpon such a dunghill  
 10 of flesh; I protest to you (as I haue a soule to bee faued)  
 I ne're saw any gentlemanlike part in him: and there were no more men liuing vpon the face of the earth, I should not fancie him by *Phæbus*.

*Mat.* Troth nor I, he is of a rusticall cut, I know not  
 15 how: he doth not carrie himselfe like a gentleman.

*Prof.* Oh Signior Matheo, that's a grace peculiar but to a few; *quos æquus amauit Iupiter*.

*Mat.* I vnderstand you fir.

*Enter Lorenzo iunior, and Step.*

*Prof.* No question you do fir: Lorenzo; now on my  
 20 soule welcome; how doest thou sweet raskall? my Genius?  
 S'blood I shal loue *Apollo*, & the mad Thespian girles the better while I liue for this; my deare villaine, now I  
 [33] see there's some spirit in thee: Sirra these be they two I writ to thee of, nay what a drowfie humor is this now?  
 25 why doest thou not speake?

*Lo. Iu.* Oh you are a fine gallant, you sent me a rare letter.

*Prof.* Why was't not rare?

*Lo. Iu.* Yes ile be sworne I was ne're guiltie of reading  
 30 the like, match it in all *Plinies* familiar Epistles, and ile haue my iudgement burnd in the eare for a rogue, make much of thy vaine, for it is inimitable. But I marle what Camell it was, that had the cariage of it? for doubtlesse he was no ordinarie beast that brought it.

35 *Prof.* Why?

*Lo. Iu.* Why sayest thou? why doest thou thinke that any reasonable creature, especially in the morning, (the sober time of the day too) would haue taine my father for me?

I esteeme it so much out of the funne-shine of reputation, to through the least beame of regard, vpon such a——

WEL. Sir, I must heare no ill wordes of my brother.

BOB. I, protest to you, as I haue a thing to be sau'd<sup>10</sup> about me, I neuer saw any gentleman-like part——

WEL. Good Captayne, *faces about*, to some other discourse.

BOB. With your leaue, sir, and there were no more men liuing vpon the face of the earth, I should not fancie him, by S. GEORGE.<sup>15</sup>

MAT. Troth, nor I, he is of a rusticall cut, I know not how: he doth not carry himselfe like a gentleman of fashion——

WEL. Oh, M<sup>r</sup>. MATTHEW, that's a grace peculiar but to a few; *quos æquus amauit* IVPITER.

MAT. I vnderstand you sir.

WEL. No question, you doe, or you doe not, sir.<sup>20</sup>  
NED KNO'WELL! by my soule welcome; how doest thou *Yong Kno'well enters.*  
sweet spirit, my *Genius*? S'lid I shall loue APOLLO, and the mad *Thespian* girles the better, while I liue, for this; my deare *furie*: now, I see there's some loue in thee!<sup>25</sup>  
Sirra, these bee the two I writ to thee of (nay, what a drowfie humour is this now? why doest thou not speake?)

E. KN. Oh, you are a fine gallant, you sent me a rare [30] letter!

WEL. Why, was't not rare?<sup>30</sup>

E. KN. Yes, Ile bee sworne, I was ne're guiltie of reading the like; match it in all PLINIE, or SYMMACHVS epistles, and Ile haue my iudgement burn'd in the eare for a rogue: make much of thy vaine, for it is inimitable. But I marle what camell it was, that had the carriage of it?<sup>35</sup>  
for doubtlesse, he was no ordinarie beast, that brought it!

WEL. Why?

E. KN. Why, faiest thou? why doest thou thinke that any reasonable creature, especially in the morning (the sober time of the day too) could haue mis-tane my father for me?<sup>40</sup>

<sup>21</sup> *Yong Kno'well enters.*] Enter E. Knowell and Master Stephen. G

40 *Prof.* S'blood you iest I hope?

*Lo. Iu.* Indeed the best vse we can turne it too, is to make a iest on't now: but ile assure you, my father had the prouing of your copy, some howre before I saw it.

45 *Prof.* What a dull flaue was this? But firrah what sayd he to it yfaith?

*Lo. Iu.* Nay I know not what he said. But I haue a fhrewd gesse what he thought.

*Pro.* What? what?

50 *Lo. Iu.* Mary that thou art a damn'd dissolute villaine, And I some graine or two better, in keeping thee company.

*Prof.* Tut that thought is like the Moone in the last quarter, twill change shortly: but firrha, I pray thee be acquainted with my two *Zanies* heere, thou wilt take  
55 exceeding pleasure in them if thou hearst them once, but what strange peece of silence is this? the signe of the dumbe man?

*Lo. Iu.* Oh fir a kinsman of mine, one that may make our Musique the fuller and he please, he hath his humor fir.

60 *Prof.* Oh what ist? what ist?

*Lo. Iu.* Nay: ile neyther do thy iudgement, nor his folly that wrong, as to prepare thy apprehension: ile leaue him to the mercy of the time, if you can take him: so.

[34] *Prof.* Well signior *Bobadilla*: signior *Matheo*: I pray  
65 you know this Gentleman here, he is a friend of mine, & one that will wel deferue your affection, I know not your name signior, but I shalbe glad of any good occasion, to be more familiar with you.

*Step.* My name is signior *Stephano*, fir, I am this  
70 Gentlemans coufin, fir his father is mine vnckle; fir, I am somewhat melancholie, but you shall commaund me fir, in whatfoeuer is incident to a Gentleman.



WEL. S'lid, you iest, I hope ?

E. KN. Indeed, the best vse wee can turne it too, is to make a iest on't, now : but Ile assure you, my father had the full view o' your flourishing stile, some houre before I saw it.

WEL. What a dull slaue was this ? But, firrah, what 45  
said hee to it, Ifaith ?

E. KN. Nay, I know not what he said : but I haue a shrewd gesse what hee thought.

WEL. What ? what ?

E. KN. Mary, that thou art some strange diffolute 50  
yong fellow, and I a graine or two better, for keeping thee companie.

WEL. Tut, that thought is like the moone in her last quarter, 'twill change shortly : but, firrha, I pray thee be acquainted with my two hangby's here ; thou wilt 55  
take exceeding pleasure in 'hem if thou hear'st 'hem once goe : my wind-instruments. Ile wind 'hem vp——  
but what strange piece of silence is this ? the signe of the dumbe man ?

E. KN. Oh, fir, a kinsman of mine, one that may 60  
make your musique the fuller, and he please, he has his humour, fir.

WEL. Oh, what ist ? what ist ?

E. KN. Nay, Ile neither doe your iudgement, nor his folly that wrong, as to prepare your apprehension : Ile 65  
leaue him to the mercy o' your searh, if you can take him, so.

WEL. Well, Captaine BOBADILL, M<sup>r</sup>. MATTHEW, pray you know this gentleman here, he is a friend of mine, and one that will deserue your affection. I know not your name fir, but I shall be glad of any occasion, to 70  
render me more familiar to you.

STEP. My name is M<sup>r</sup>. STEPHEN, fir, I am this gentleman's owne cousin, fir, his father is mine vnckle, fir, I am somewhat melancholy, but you shall command me, fir, in whatfoeuer is incident to a gentleman.

*Bob.* Signior, I muſt tell you this, I am no generall man, embrace it as a moſt high fauour, for (by the hoſt  
75 of Egypt) but that I conceiue you, to be a Gentleman of ſome parts, I loue few words: you haue wit: imagine.

*Step.* I truely fir, I am mightily giuen to melancholy.

*Mat.* Oh Lord fir, it's your only beſt humor fir, your true melancholy, breeds your perfect fine wit fir: I am  
80 melancholie my ſelfe diuers times fir, and then do I no more but take your pen and paper preſently, and write you your halfe ſcore or your dozen of ſonnets at a fitting.

*Lo. iu.* Maſſe then he vtters them by the groſſe.

*Step.* Truely fir and I loue ſuch things out of meaſure.

85 *Lo. iu.* I faith, as well as in meaſure.

*Mat.* Why I pray you ſignior, make uſe of my ſtudie, it's at your ſeruice.

*Step.* I thanke you fir, I ſhalbe bolde I warrant you, haue you a cloſe ſtoole there?

90 *Mat.* Faith fir, I haue ſome papers there, toyes of mine owne doing at idle houres, that you'le ſay there's ſome ſparkes of wit in them, when you ſhall ſee them.

*Proſp.* Would they were kindled once, and a good fire made, I might ſee ſelfe loue burnd for her hereſie.

95 *Step.* Couſin, is it well? am I melancholie inough?

*Lo. iu.* Oh I, excellent.

*Proſp.* Signior *Bobadilla*? why muſe you ſo?

*Lo. iu.* He is melancholy too.

*Bob.* Faith fir, I was thinking of a moſt honorable  
100 piece of ſeruice was perform'd to morow; being *S. Marks* day: ſhalbe ſome tē years.

*Lo. iu.* In what place was that ſeruice, I pray you fir?

*To*  
*Kn'well.* BOB. Sir, I must tell you this, I am no generall man,  
but for M<sup>r</sup>. WEL-BRED's sake (you may embrace it, at  
what height of fauour you please) I doe communicate  
with you: and conceiue you, to bee a gentleman of some  
parts, I loue few wordes. 80

E. KN. And I fewer, fir. I haue scarce inow, to  
thanke you.

MAT. But are you indeed. Sir? so giuen to it? [31] *To Master*  
*Stephen.*

STEP. I, truly, fir, I am mightily giuen to melancholy.

MAT. Oh, it's your only fine humour, fir, your true 85  
melancholy, breeds your perfect fine wit, fir: I am mel-  
ancholy my selfe diuers times, fir, and then doe I no  
more but take pen, and paper presently, and ouerflow  
you halfe a score, or a dozen of sonnets, at a sitting.

(E. KN. Sure, he vtters them then, by the grosse.) 90

STEP. Truly fir, and I loue such things, out of measure.

E. KN. I faith, better then in measure, Ile vnder-take.

MAT. Why, I pray you fir, make vse of my studie,  
it's at your seruice.

STEP. I thanke you fir, I shall bee bold, I warrant 95  
you; haue you a stoole there, to be melancholy' vpon?

MAT. That I haue, fir, and some papers there of mine  
owne doing, at idle houres, that you'll say there's some  
sparkes of wit in 'hem, when you see them.

WEL. Would the sparkes would kindle once, and be- 100  
come a fire amongst 'hem, I might see self-loue burn't  
for her heresie.

STEP. Cousin, is it well? am I melancholy inough?

E. KN. Oh I, excellent!

WEL. Captaine BOBADILL: why muse you so? 105

E. KN. He is melancholy, too.

BOB. Faith, fir, I was thinking of a most honorable  
piece of seruice, was perform'd to morrow, being St.  
MARKES day: shall bee some ten yeeres, now?

E. KN. In what place, Captaine? 110

83 indeed.] indeed, 1640+ 90 [*Aside.* G 96 melan-  
choly'] melancholy 1640+ *exc.* Ga 102 [*Aside.* G

*Bob.* Why at the beleagring of *Ghibelletto*, where, in  
[35] lesse then two houres, feuen hundred resolute gentlemen,  
105 as any were in *Europe*, loft their liues vpon the breach :  
ile tell you gentlemen, it was the first, but the best leaugre  
that euer I beheld with these eyes, except the taking in  
of *Tortosa* last yeer by the *Genowayes*, but that (of all  
other) was the most fatall & dangerous exploit, that euer  
110 I was rang'd in, since I first bore armes before the face  
of the enemy, as *I* am a gentleman and a souldier.

*Step.* So, I had as lief as an angell I could sweare  
as well as that gentleman.

*Lo. iu.* Then you were a seruitor at both it seemes.

115 *Bob.* Oh Lord sir : by *Phaeton* I was the first man that  
entred the breach, and had I not effected it with re-  
solution, I had bene flaine if I had had a million of liues.

*Lo. iu.* Indeed sir ?

*Step.* Nay & you heard him discourse you would say  
120 so : how like you him ?

*Bob.* I assure you (vpon my saluation) 'tis true, and  
your selfe shall confesse.

*Prof.* You must bring him to the racke first.

*Bob.* Obserue me iudicially sweet signior : they had  
125 planted me a demy culuering, iust in the mouth of the  
breach ; now sir (as we were to ascend) their master gunner  
(a man of no meane skill and courage, you must thinke)  
confronts me with his Linstock ready to giue fire ; I spying  
his intendment, discharg'd my Petrinell in his bosome,  
130 and with this instrument my poore Rapier, ran violently  
vpon the *Moores* that guarded the ordinance, and put  
them pell-mell to the sword.

*Prof.* To the sword ? to the Rapier signior.

BOB. Why, at the beleag'ring of *Strigonium*, where, in lesse then two houres, seuen hundred resolute gentlemen, as any were in *Europe*, lost their liues vpon the breach. Ile tell you, gentlemen, it was the first, but the best leagure, that euer I beheld, with these eies, except <sup>115</sup> the taking in of—what doe you call it, last yeere, by the *Genowayes*, but that (of all other) was the most fatall, and dangerous exploit, that euer I was rang'd in, since I first bore armes before the face of the enemie, as I am a gentleman, & souldier. 120

STEP. 'So, I had as lief, as an ancell, I could sweare as well as that gentleman!

E. KN. Then, you were a seruitor, at both it seemes! at *Strigonium*? and what doe you call't?

BOB. Oh lord, sir? by S. GEORGE, I was the first man, <sup>125</sup> that entred the breach: and, had I not effected it with resolution, I had beene flaine, if I had had a million of liues.

E. KN. 'Twas pittie, you had not ten; a cats, and your owne, ifaith. But, was it possible?

(MAT. 'Pray you, marke this discourse, sir. 130

STEP. So, I doe.)

BOB. I assure you (vpon my reputation) 'tis true, and your selfe shall confesse.

E. KN. You must bring me to the racke, first. [32]

BOB. Obserue me iudicially, sweet sir, they had <sup>135</sup> planted mee three demi-culuerings, iust in the mouth of the breach; now, sir (as we were to giue on) their master gunner (a man of no meane skill, and marke, you must thinke) confronts me with his linstock, readie to giue fire; I spying his intendment, discharg'd my <sup>140</sup> petrionel in his bosome, and with these single armes, my poore rapier, ranne violently, vpon the *Moores*, that guarded the ordinance, and put 'hem pell-mell to the sword.

WEL. To the sword? to the rapier, Captaine?

121 & souldier] and a Soldier 1692+*exc.* Wh, N, Ga 134 [*Aside.* G

*Lo. iu.* Oh it was a good figure obseru'd fir: but did  
 135 you all this signior without hurting your blade.

*Bob.* Without any impeach on the earth: you shall  
 perceiue fir, it is the most fortunate weapon, that euer  
 rid on a poore gentlemans thigh: shall I tell you fir, you  
 talke of *Morglay*, *Excaliber*, *Durindana*, or so: tut, I lend  
 140 no credit to that is reported of them, I know the vertue  
 of mine owne, and therefore I dare the boldlier main-  
 taine it.

[36] *Step.* I marle whether it be a *Toledo* or no?

*Bob.* A most perfect *Toledo*, I assure you signior.

145 *Step.* I haue a countriman of his here.

*Mat.* Pray you let's see fir: yes faith it is.

*Bob.* This a *Toledo*? pish.

*Step.* Why do you pish signior?

*Bob.* A Fleming by *Phæbus*, ile buy them for a guildler  
 150 a peece and ile haue a thousand of them.

*Lo. iu.* How say you coufin, I told you thus much.

*Prof.* VWhere bought you it signior?

*Step.* Of a scuruy rogue Souldier, a pox of God on  
 him, he swore it was a *Toledo*.

155 *Bob.* A prouant Rapier, no better.

*Mat.* Masse I thinke it be indeed.

*Lo. iu.* Tut now it's too late to looke on it, put it  
 vp, put it vp.

*Step.* VVell I will not put it vp, but by Gods foote,  
 160 and ere I meete him——

*Prof.* Oh it is past remedie now fir, you must haue  
 patience.

*Step.* Horson conny-catching Raskall; oh I could eate  
 the very hilts for anger.

165 *Lo. iu.* A signe you haue a good Ostreich stomach  
 Coufin.

E. KN. Oh, it was a good figure obseru'd, fir! but <sup>145</sup> did you all this, Captaine, without hurting your blade.

BOB. Without any impeach, o' the earth: you shall perceiue fir. It is the most fortunate weapon, that euer rid on poore gentlemans thigh: shal I tell you, fir? you talke of *Morglay*, *Excalibur*, *Durindana*, or so? tut, I lend <sup>150</sup> no credit to that is fabled of 'hem, I know the vertue of mine owne, and therefore I dare, the boldlier, maintaine it.

STEP. I mar'le whether it be a *Toledo*, or no?

BOB. A most perfect *Toledo*, I assure you, fir.

STEP. I haue a countriman of his, here. <sup>155</sup>

MAT. Pray you, let's see, fir: yes faith, it is!

BOB. This a *Toledo*? pish.

STEP. Why doe you pish, Captaine?

BOB. A *Fleming*, by heauen, Ile buy them for a guilder, a piece, an' I would haue a thousand of them. <sup>160</sup>

E. KN. How say you, coufin? I told you thus much?

WEL. Where bought you it, M<sup>r</sup>. STEPHEN?

STEP. Of a scuruiue rogue souldier (a hundred of lice goe with him) he swore it was a *Toledo*.

BOB. A poore prouant rapier, no better. <sup>165</sup>

MAT. Masse, I thinke it be, indeed! now I looke on't, better.

E. K. Nay, the longer you looke on't, the worfe. Put it vp, put it vp.

STEP. Well, I will put it vp, but by—(I ha' forgot <sup>170</sup> the Captaynes oath, I thought to ha' sworne by it) an' ere I meet him—

WEL. O, it is past helpe now, fir, you must haue patience.

STEP. Horson connie-catching raskall! I could eate <sup>175</sup> the very hilts for anger!

E. KN. A signe of good digestion! you haue an ostrich stomack, coufin.

<sup>148</sup> fir [*Shews his rapier.* G

*Step.* A stomack ? would I had him here, you should see and I had a stomacke.

*Prof.* It's better as 'tis : come gentlemen shall we goe ?

*Enter Musco.*

<sup>170</sup> *Lo. iu.* A miracle coufin, looke here, looke here.

*Step.* Oh, Gods lid, by your leaue, do you know me fir.

*Mus.* I fir, I know you by fight.

*Step.* You told me a Rapier, did you not ?

*Mus.* Yes marry did I fir.

<sup>175</sup> *Step.* You said it was a *Toledo* ha ?

*Mus.* True I did so.

*Step.* But it is none.

*Mus.* No fir, I confesse it, it is none.

*Step.* Gentlemen beare witnesse, he has confest it.

<sup>180</sup> By Gods lid, and you had not confest it——

[37] *Lo. iu.* Oh coufin, forbear, forbear.

*Step.* Nay I haue done coufin.

*Prof.* Why you haue done like a Gentleman, he ha's confest it, what would you more ?

<sup>185</sup> *Lo. iu.* Sirra how doost thou like him.

*Prof.* Oh its a pretious good foole, make much on him : I can compare him to nothing more happely, then a Barbers virginals ; for euery one may play vpon him.



STEP. A stomack? would I had him here, you should see, an' I had a stomack. 130

WEL. It's better as 'tis: come, gentlemen, shall we goe?

## ACT III. SCENE II.

[33]

E. KNOWELL, BRAYNE-WORME, STEPHEN,

WELL-BRED, BOBADILL,

MATTHEW.

A Miracle. coufin, looke here! looke here!

STEP. Oh, gods lid, by your leaue, doe you know me, fir?

BRAY. I fir, I know you, by fight.

STEP. You sold me a rapier, did you not? 5

BRAY. Yes, marie, did I fir.

STEP. You said, it was a *Toledo*, ha?

BRAY. True, I did so.

STEP. But, it is none?

BRAY. No fir, I confesse it, it is none. 10

STEP. Doe you confesse it? gentlemen, beare witness, he has confest it. By gods will, and you had not confest it——

E. KN. Oh coufin, forbear, forbear.

STEP. Nay, I haue done, coufin. 15

WEL. Why you haue done like a gentleman, he ha's confest it, what would you more?

STEP. Yet, by his leaue, he is a raskall, vnder his fauour, doe you see?

E. KN. I, by his leaue, he is, and vnder fauour: a 20 prettie piece of ciuilitie! Sirra, how doest thou like him?

WEL. Oh, it's a most pretious foole, make much on him: I can compare him to nothing more happily, then 24 a drumme; for euery one may play vpon him.

E. KN. No, no, a childe's whistle were farre the fitter. 25

*Enter Brainworm, disguised as before. G*

*Muf.* Gentleman, fhall I intreat a word with you?

<sup>190</sup> *Lo. iu.* With all my heart fir, you haue not another *Toledo* to fell, haue yee?

*Muf.* You are pleafant, your name is fignior *Lorenzo* as I take it.

*Lo. iu.* You are in the right: S'bloud he meanes to  
<sup>195</sup> catechize me *I* thinke.

*Muf.* No fir, I leaue that to the Curate, I am none of that coate.

*Lo. iu.* And yet of as bare a coate; well, fay fir.

*Muf.* Faith fignior, I am but feruant to God *Mars*  
<sup>200</sup> extraordinarie, and indeed (this braffe varnifh being wafht off, and three or foure other tricks fublated) I appeare yours in reuerfion, after the deceafe of your good father, *Mufco*.

*Lo. iu.* *Mufco*, s'bloud what winde hath blowne thee  
<sup>205</sup> hither in this fhape.

*Muf.* Your Eafterly winde fir, the fame that blew your father hither.

*Lo. iu.* My father?

*Muf.* Nay neuer ftart, it's true, he is come to towne  
<sup>210</sup> of purpofe to feeke you.

*Lo. iu.* Sirra *Profpéro*: what fhall we do firra, my father is come to the city.

*Prof.* Thy father: where is he?

*Muf.* At a Gentlemans houfe yonder by Saint *An-*  
<sup>215</sup> *thonies*, where he but ftayes my returne; and then——

*Prof.* Who's this? *Mufco*?

*Muf.* The fame fir.

*Prof.* Why how comft thou tranf-muted thus?

*Muf.* Faith a deuife, a deuife, nay for the loue of  
<sup>220</sup> God, ftand not here Gentlemen, houfe your felues and  
[38] ile tell you all.

BRAY. Sir, fhall I intreat a word with you?

E. KN. With me, fir? you haue not another *Toledo* to fell, ha' you?

BRAY. You are conceipted, fir, your name is M<sup>r</sup>. KNO'WELL, as I take it? 30

E. KN. You are, i' the right? you meane not to proceede in the catechisme, doe you?

BRAY. No fir, I am none of that coat.

E. KN. Of as bare a coat, though? well, fay fir.

BRAY. Faith fir, I am but feruant to the drum extra-  
ordinarie, and indeed (this smokie varnish being washt  
off, and three or foure patches remou'd) I appeare your  
worships in reuerfion, after the decease of your good  
father, BRAYNE-WORME.

E. KN. BRAYNE-WORME! S'light, what breath of a  
coniurer, hath blowne thee hither in this shape.

BRAY. The breath o' your letter, fir, this morning:  
the fame that blew you to the wind-mill, and your  
father after you.

E. KN. My father? [43]

BRAY. Nay, neuer start, 'tis true, he has follow'd  
you ouer the field's, by the foot, as you would doe a  
hare i' the snow.

E. KN. Sirra, WEL-BRED, what fhall we doe, firra?  
my father is come ouer, after me. 50

WEL. Thy father? where is he?

BRAY. At Iustice CLEMENTS house here, in *Colman-*  
*street*, where he but staies my returne; and then——

WEL. Who's this? BRAYNE-WORME?

BRAY. The fame, fir. 55

WEL. Why how, i' the name of wit, com'ft thou trans-  
muted, thus?

BRAY. Faith, a deuife, a deuife: nay, for the loue of  
reason, gentlemen, and auoiding the danger, stand not  
here, withdraw, and Ile tell you all. 60

35 Bray. [*taking E. Know. aside.* G 47 field's] fields 1640+  
exc. Ga 52 house here,] house 1640+ exc. Wh, N, Ga

*Lo. iu.* But art thou fure he will ftay thy returne ?

*Mu/.* Do I liue fir ? what a queftion is that ?

*Prof.* Well wee'le prorogue his expectation a little :

<sup>225</sup> *Mu/co* thou fhalt go with vs : Come on Gentlemen : nay  
I pray thee (good rafkall) droope not, f'hart and our wits  
be fo gowty, that one old plodding braine can out-ftrip  
vs all, Lord I befeech thee, may they lie and ftarue in  
some miserable fpittle, where they may neuer fee the  
<sup>230</sup> face of any true fpirit againe, but bee perpetually haunted  
with fome *church-yard Hobgoblin* in *feculo feculorum*.

*Mu/.* Amen, Amen.

*Exeunt.*

### ACTVS TERTIVS.

#### SCENA PRIMA.

*Enter Thorello, and Pifo.*

*Pif.* He will expect you fir within this halfe houre.

*Tho.* Why what's a clocke ?

*Pif.* New ftricken ten.

*Tho.* Hath he the money ready, can you tell ?

<sup>5</sup> *Pif.* Yes fir, *Baptifta* brought it yefternight.

*Tho.* Oh that's well : fetch me my cloake. *Exit Pifo.*

Stay, let me fee ; an hower to goe and come,

I that will be the leaft : and then 'twill be

An houre, before *I* can difpatch with him ;

<sup>10</sup> Or very neare : well, I will fay two houres ;

Two houres ? ha ? things neuer drempt of yet

May be contriu'd, I and effected too,

In two houres abfence : well I will not go.

Two houres ; no fleering opportunity

<sup>15</sup> I will not giue your trecherie that fcope.

WEL. But, art thou sure, he will stay thy returne?

BRAY. Doe I live, sir? what a question is that?

WEL. Wee'le prorogue his expectation then, a little:  
BRAYNE-WORME, thou shalt goe with vs. Come on,  
gentlemen, nay, I pray thee, sweet NED, droope not: <sup>65</sup>  
'heart, and our wits be so wretchedly dull, that one old  
plodding braine can out-strip vs all, would we were eene  
preft, to make porters of; and serue out the remnant  
of our daies, in *Thames-street*, or at *Custom-house* key,  
in a ciuill warre, against the car-men. <sup>70</sup>

BRAY. AMEN, AMEN, AMEN, say I.

ACT III. SCENE III.

*Best Scene*

KITELY, CASH.

W<sup>H</sup>at saies he, THOMAS? Did you speake with him?

CAS. He will expect you, sir, within this halfe  
houre.

KIT. Has he the money readie, can you tell?

CAS. Yes, sir, the money was brought in, last night. <sup>5</sup>

KIT. O, that's well: fetch me my cloke, my cloke.  
Stay, let me see, an houre, to goe and come;

I, that will be the least: and then 'twill be

An houre, before I can dispatch with him;

Or very neere: well, I will say two houres. <sup>10</sup>

Two houres? ha? things, neuer dreamt of yet,

May be contriu'd, I, and effected too,

In two houres absence: well, I will not goe.

Two houres; no, fleeing oportunitie,

I will not giue your subtiltie that scope. <sup>15</sup>

71 [Exeunt. G  
Kitely and Cash. G

*The Old Jewry. Kitely's Warehouse. Enter*  
6 [Exit Cash.

- Who will not iudge him worthy to be robd,  
That fets his doores wide open to a theefe,  
And fhewes the felon, where his treafure lyes?  
Againe, what earthy fpirit but will attempt  
[39] To tafte the fruite of beauties golden tree,  
When leaden fleepe feales vp the dragons eyes?  
Oh beauty is a *Proiect* of fome power,  
Chiefely when oportunitie attends her:  
She will infufe true motion in a ftone,  
25 Put glowing fire in an Icie foule,  
Stuffe peafants bosoms with proud *Cæsars* fpleene,  
Powre rich deuice into an empty braine:  
Bring youth to follies gate: there traine him in,  
And after all, extenuate his finne.  
30 Well, *I* will not go, *I* am refolu'd for that.  
Goe cary it againe, yet ftay: yet do too,  
*I* will deferr e it till fome other time.

*Enter Pi/o.*

*Pi/o.* Sir, fignior *Platano* wil meet you there with the bond.

- 35 *Tho.* That's true: by *Iesu I* had cleane forgot it.  
*I* muft goe, what's a clocke?

*Pi/.* Paft ten fir.

*Tho.* 'Hart, then will *Profpero* prefently be here too,

Who will not iudge him worthie to be rob'd,  
 That lets his doores wide open to a thiefe,  
 And fhewes the fellow, where his treafure lies ?  
 Againe, what earthie fpirit but will attempt  
 To the tafte fruit of beauties golden tree, [35]  
 When leaden fleepe feales vp the Dragons eyes ?  
 I will not goe. Bufineffe, goe by, for once.  
 No beautie, no ; you are of too good caract,  
 To be left fo, without a guard, or open !  
 Your luftre too 'll enflame, at any diftance, 25  
 Draw courtfhip to you, as a iet doth ftrawes,  
 Put motion in a ftone, ftrike fire from ice,  
 Nay, make a porter leape you, with his burden !  
 You muft be then kept vp, clofe, and well-watch'd,  
 For, giue you oportunitie, no quick-fand 30  
 Deuoures, or fwallowes fwifter ! He that lends  
 His wife (if fhee be faire) or time, or place ;  
 Compells her to be falfe. I will not goe.  
 The dangers are to many. And, then, the dreffing  
 Is a moft mayne attractiue ! Our great heads, 35  
 Within the citie, neuer were in fafetic,  
 Since our wiues wore thefe little caps : Ile change 'hem,  
 Ile change 'hem, ftreight, in mine. Mine fhall no more  
 Weare three-pild akornes, to make my hornes ake.  
 Nor, will I goe. I am refolu'd for that. 40  
 Carry' in my cloke againe. Yet, ftay. Yet, doe too.  
 I will deferre going, on all occafions.

CASH. Sir. SNARE, your fcriuener, will be there with  
 th'bonds.

KITE. That's true ! foole on me ! I had cleane forgot 45  
 it, I muft goe. What's a clocke ? CASH. *Exchange* time, fir.

KITE. 'Heart, then will WELL-BRED prefently be here,  
 too,

20 the tafte] tafte the 1640+  
 cloak. G

40 [Re-enter Cash with a

With one or other of his loofe comforts.

- 40 I am a Iew, if I know what to fay,  
What courfe to take, or which way to refolue.  
My braine (me thinkes) is like an hower-glasse,  
And my imaginations like the fands,  
Runne dribling foorth to fill the mouth of time,  
45 Still chaung'd with turning in the ventricle.  
What were I beft to doe? it fhallbe fo.  
' Nay *I* dare build vpon his fecrecie? *Pi/o*.

*Pi/o*. Sir.

- Tho*. Yet now I haue bethought me to, I wil not.  
50 Is *Cob* within?

*Pi/*. I thinke he be fir.

- Tho*. But hee'le prate too, there's no talke of him.  
No, there were no courfe vpon the earth to this,  
If I durft trust him; tut I were secure,  
55 But there's the question now, if he fhould prooue,  
[40] *Rimarum plenus*, then, f'blood I were *Rookt*.  
The ftate that he hath ftood in till this prefent,  
Doth promife no fuch change: what fhould I feare then?  
Well, come what will, ile tempt my fortune once,  
60 *Pi/o*, thou mayeft deceiue mee, but I thinke thou loueft  
mee *Pi/o*.

*Pi/o*. Sir, if a feruants zeale and humble duetie may  
bee term'd loue, you are poffeft of it.

- Tho*. I haue a matter to impart to thee, but thou  
65 muft be fecret, *Pi/o*.

*Pi/*. Sir for that——

*Tho*. Nay heare me man; thinke I efteeme thee well,  
To let thee in thus to my priuate thoughts;  
*Pi/o*, it is a thing, fits neerer to my cleft,



With one, or other of his loofe comforts.

I am a knaue, if I know what to fay, 50

What courfe to take, or which way to refolue.

My braine (me thinkes) is like an houre-glasse,

Wherein, my' imaginations runne, like fands,

Filling vp time; but then are turn'd, and turn'd:

So, that I know not what to ftay vpon, 55

And leffe, to put in act. It fhall be fo.

Nay, I dare build vpon his fecrecie,

He knowes not to deceiue me. THOMAS? CASH. Sir.

KITE. Yet now, I haue bethought me, too, I will not.

THOMAS, is COB within? CASH. I thinke he be, fir. 60

KITE. But hee'll prate too, there's no fpeech of him.

No, there were no man o' the earth to THOMAS,

If I durft trust him; there is all the doubt.

But, fhould he haue a chinke in him, I were gone,

Loft i' my fame for euer: talke for th' Exchange. 65

The manner he hath ftood with, till this prefent,

Doth promife no fuch change! what fhould I feare then? [36]

Well, come what will, Ile tempt my fortune, once.

THOMAS—you may deceiue me, but, I hope——

Your loue, to me, is more——CAS. Sir, if a feruants 70

Duetie, with faith, may be call'd loue, you are

More then in hope, you are poffefs'd of it.

KIT. I thanke you, heartily, THOMAS; Gi' me your hand:

With all my heart, good THOMAS. I haue, THOMAS, 75

A fecret to impart, vnto you—but

When once you haue it, I muft feale your lips vp:

(So farre, I tell you, THOMAS.) CAS. Sir, for that——

KIT. Nay, heare me, out. Thinke, I efteeme you,

THOMAS, 80

When, I will let you in, thus, to my priuate.

It is a thing fits, neerer, to my creft,

70 Then thou art ware of: if thou shouldst reueale it——

*Pif.* Reueale it fir?

*Tho.* Nay, I do not think thou wouldst, but if thou shouldst:

*Pif.* Sir, then I were a villaine:

75 Disclaime in me for euer if I do.

*Tho.* He will not sweare: he has some meaning sure,  
Else (being vrg'd so much) how should he choose,  
But lend an oath to all this protestation?  
He is no puritane, that I am certaine of.

80 What should *I* thinke of it? vrg him againe,  
And in some other forme: I will do so.

Well *Pifo*, thou hast sworne not to disclose; I you did  
sweare?

*Pif.* Not yet fir, but I will, so please you.

85 *Tho.* Nay I dare take thy word.

But if thou wilt sweare; do as you thinke good,  
*I* am resolu'd without such circumstance.

*Pif.* By my foules safetie fir I here protest,  
My tongue shall ne're take knowledge of a word

90 Deliuier'd me in compasse of your trust.

*Tho.* Enough, enough, these ceremonies need not,  
I know thy faith to be as firme as brasse.

*Pifo* come hither: nay we must be close

In managings these actions: So it is,

95 (Now he ha's sworne I dare the safelier speake;)

[41] I haue of late by diuers obseruations——

But, whether his oath be lawfull yea, or no, ha?

I will aske counfel ere I do proceed:

Then thou art ware of, THOMAS. If thou should'ft  
Reueale it, but——CAS. How? I reueale it? KIT.  
Nay,

85

I doe not thinke thou would'ft; but if thou should'ft:  
'Twere a great weakenesse. CAS. A great trecherie.  
Giue it no other name. KIT. Thou wilt not do't, then?

CAS. Sir, if I doe, mankind disclaime me, euer.

KIT. He will not sweare, he has some referuation,  
Some conceal'd purpose, and close meaning, sure:  
Else (being vrg'd so much) how should he choose,  
But lend an oath to all this protestation?  
H' is no precisian, that I am certaine of.

Nor rigid *Roman-catholike*. Hee'll play,  
At *Fayles*, and *Tick-tack*, I haue heard him sweare.  
What should I thinke of it? vrge him againe,  
And by some other way? I will doe so.

95

Well, THOMAS, thou hast sworne not to disclose;  
Yes, you did sweare? CAS. Not yet, fir, but I will,  
Pleafe you——KIT. No, THOMAS, I dare take thy word.  
But; if thou wilt sweare, doe, as thou think'it good;  
I am resolu'd without it; at thy pleasure.

100

CAS. By my soules safetie then, fir, I protest.  
My tongue shall ne're take knowledge of a word,  
Deliuier'd me in nature of your trust.

105

KIT. It's too much, these ceremonies need not,  
I know thy faith to be as firme as rock.

THOMAS, come hither, neere: we cannot be  
Too priuate, in this businesse. So it is,  
(Now, he ha's sworne, I dare the safelier venter)

110

I haue of late, by diuers obseruations——  
(But, whether his oath can bind him, yea, or no',  
Being not taken lawfully? ha? say you?

I will aske counsell, ere I doe proceed:) [37]

*Pi/o*, it will be now too long to stay,

100 Wee'le spie some fitter time soone, or to morrow.

*Pi/.* At your pleasure fir.

*Tho.* I pray you search the bookes gainst I returne  
For the receipts twixt me and *Platano*.

*Pi/.* I will fir.

105 *Tho.* And heare you: if my brother *Prospero*  
Chance to bring hither any gentlemen  
Ere I come backe: let one straight bring me word.

*Pi/.* Very well fir.

*Tho.* Forget it not, nor be not you out of the way.

110 *Pi/.* I will not fir.

*Tho.* Or whether he come or no, if any other,  
Stranger or els? faile not to send me word.

*Pi/.* Yes fir.

*Tho.* Haue care I pray you and remember it.

115 *Pi/.* I warrant you fir.

*Tho.* But *Pi/o*, this is not the secret I told thee of.

*Pi/.* No fir, *I* suppose so.

*Tho.* Nay beleue me it is not.

*Pi/.* *I* do beleue you fir.

120 *Tho.* By heauen it is not, that's enough.

Marrie, *I* would not thou shouldst vtter it to any creature liuing, Yet *I* care not.

Well, *I* must hence: *Pi/o* conceiue thus much,  
No ordinarie person could haue drawne

125 So deepe a secret from me; *I* meane not this,  
But that *I* haue to tell thee: this is nothing, this.

*Pi/o*, remember, silence, buried here:

No greater hell then to be slaue to feare. *Exit Tho.*

*Pi/o.* *Pi/o*, remember, silence, buried here:

130 Whence should this flow of passion (trow) take head? ha?

THOMAS, it will be now too long to stay,  
He spie some fitter time soone, or to morrow.

CAS. Sir, at your pleasure? KIT. I will thinke.  
And, THOMAS,

I pray you search the bookes' gainst my returne, 120  
For the receipts' twixt me, and TRAPS. CAS. I will, fir.

KIT. And heare you, if your miltris brother, WELBRED,  
Chance to bring hither any gentlemen,  
Ere I come backe; let one straight bring me word.

CAS. Very well, fir. KIT. To the Exchange; doe 125  
you heare?

Or here in *Colman-street*, to Iustice CLEMENTS.  
Forget it not, nor be not out of the way.

CAS. I will not, fir. KIT. I pray you haue a care on't.  
Or whether he come, or no, if any other, 130  
Stranger, or else, faile not to send me word.

CAS. I shall not, fir. KIT. Be't your speciall bufinesse  
Now, to remember it. CAS. Sir. I warrant you.

KIT. But, THOMAS, this is not the secret, THOMAS,  
I told you of. CAS. No, fir. I doe suppose it. 135

KIT. Beleeue me, it is not. CAS. Sir. I doe beleeue you.

KIT. By heauen, it is not, that's enough. But, THOMAS,  
I would not, you should vtter it, doe you see?

To any creature liuing, yet, I care not.  
Well, I must hence. THOMAS, conceiue thus much. 140

It was a tryall of you, when I meant  
So deepe a secret to you, I meane not this,  
But that I haue to tell you, this is nothing, this.  
But, THOMAS, keepe this from my wife, I charge you,  
Lock'd vp in silence, mid-night, buried here. 145  
No greater hell, then to be slaue to feare.

CAS. Lock'd vp in silence, mid-night, buried here.  
Whence should this flood of passion (trow) take head? ha?

Faith ile dreame no longer of this running humor,  
[42] For feare I linke, the violence of the ftream  
Alreadie hath transported me fo farre,  
That I can feele no ground at all: but foft, *Enter Cob.*  
135 Oh it's our waterbearer: fomewhat ha's croft him now.  
Cob. Fafting dayes: what tell you me of your fafting  
dayes? would they were all on a light fire for mee: they  
fay the world fhall be confum'd with fire and brimftone  
in the latter day: but I would we had thefe ember weekes,  
140 and thefe villanous fridaies burnt in the meane time,  
and then——

Pij. Why how now Cob, what moues thee to this  
choller? ha?

Cob. Coller fir? fwounds I fcorne your coller, I fir  
145 am no colliers horfe fir, neuer ride me with your coller,  
and you doe, ile fhew you a iades tricke.

Pij. Oh you'le flip your head out of the coller: why  
Cob you miftake me.

Cob. Nay I haue my rewme, and I be angrie as well  
150 as another, fir.

Pij. Thy rewme; thy humor man, thou miftakeft.

Cob. Humor? macke, I thinke it bee fo indeed: what  
is this humor? it's fome rare thing I warrant.

Pijo. Marrie ile tell thee what it is (as tis generally  
155 receiued in thefe daies) it is a monfter bred in a man by  
felfe loue, and affectation, and fed by folly.

Cob. How? muft it be fed?

Pij. Oh I, humor is nothing if it be not fed, why,  
didft thou neuer heare of that? it's a common phrafe,  
160 *Feed my humor.*

Cob. Ile none on it: humor, auaunt, I know you not,

Best, dreame no longer of this running humour,  
For feare I linke! the violence of the streame 150  
Alreadie hath transported me so farre,  
That I can feele no ground at all! but soft,  
Oh, 'tis our water-bearer : somewhat ha's croft him, now.

## ACT III. SCENE IIII.

COB, CASH.

FASTING dayes? what tell you me of fasting dayes?  
S'tlid, would they were all on a light fire for me : They  
fay, the whole world shall bee consum'd with fire one  
day, but would I had these ember-weekes, and villanous  
fridayes burnt, in the meane time, and then—— 5

CAS. Why, how now COB, what moues thee to this  
choller? ha?

COB. Collar, master THOMAS? I scorne your collar, [38]  
I sir, I am none o' your cart-horse, though I carry, and  
draw water. An' you offer to ride me, with your collar, 10  
or halter either, I may hap shew you a jades trick, sir.

CAS. O, you'll flip your head out of the collar? why,  
goodman COB, you mistake me.

COB. Nay, I haue my rewme, & I can be angrie as  
well as another, sir. 15

CAS. Thy rewme, COB? thy humour, thy humour?  
thou mistak'ft.

COB. Humour? mack, I thinke it be so, indeed : what  
is that humour? some rare thing, I warrant.

CAS. Mary, Ile tell thee, COB : It is a gentleman-like 20  
monfter, bred, in the speciall gallantrie of our time, by  
affectation ; and fed by folly.

COB. How? must it be fed?

CAS. Oh I, humour is nothing, if it bee not fed.  
Didst thou neuer heare that? it's a common phraze, 25  
*Feed my humour.*

COB. Ile none on it : Humour, auant, I know you

*Enter Cob hastily. G*

be gon. Let who will make hungry meales for you, it shall not bee I : Feed you quoth he ? I'blood I haue much adoe to feed my self, especially on these leane rascall  
 165 daies too, and't had beene any other day but a fasting day : a plague on them all for mee : by this light one might haue done God good seruice and haue drown'd them al in the flood two or three hundred thousand yeares ago, oh I do stomacke them hugely : I haue a mawe now  
 170 and't were for sir Beuiffes horfe.

[43] *Pij.* Nay, but I pray thee *Cob*, what makes thee so out of loue with fasting daies ?

*Cob.* Marrie that, that will make any man out of loue with them, I thinke : their bad conditions and you will  
 175 needs know : First, they are of a Flemmish breed I am sure on't, for they rauē vp more butter then all the daies of the weeke beside : next, they stinke of fish miserably : Thirdly, they'le keep a man deuoutly hungry all day, & at night send him supperlesse to bed.

180 *Pij.* Indeed these are faults *Cob*.

*Cob.* Nay and this were all, 'twere something, but they are the onely knowne enemies to my generation. A fasting day no sooner comes, but my lineage goes to racke, poore Cobbes they smoake for it, they melt in  
 185 passion, and your maides too know this, and yet would haue me turne *Hannibal*, and eat my owne fish & blood : *Paul's ou a red Herring.* my princely couze, feare nothing ; I haue not the heart to deuoure you, and I might bee made as rich as Golias : oh that I had roome for my teares, I could weep salt  
 190 water enough now to preferue the liues of ten thousand of my kin : but I may curse none but these filthy Almanacks, for and't were not for them, these daies of perfection would ne're bee knowne. Ile be hang'd and some Fishmongers sonne doe not make on'them, and puts in  
 195 more fasting daies then hee should doe, because he would vtter his fathers dried stockfish.

187 my princely] "my princely B



not, be gone. Let who will make hungrie meales for your monfter-ship, it shall not bee I. Feed you, quoth he? S'lid, I ha' much adoe, to feed my selfe; especially, <sup>30</sup> on these leane rascally dayes, too; and't had beene any other day, but a fasting-day (a plague on them all for mee) by this light, one might haue done the common-wealth good seruice, and haue drown'd them all i' the floud, two or three hundred thousand yeeres agoe. O, <sup>35</sup> I doe stomack them hugely! I haue a maw now, and't were for S<sup>r</sup> BEVIS his horse, against 'hem.

CAS. I pray thee, good COB, what makes thee so out of loue with fasting-dayes?

COB. Mary that, which will make any man out of loue <sup>40</sup> with 'hem, I thinke: their bad conditions, and you will needs know. Firft, they are of a *Flemmish* breed, I am sure on't, for they rauē vp more butter, then all the dayes of the weeke, beside; next, they stinke of fish, and leeke-porridge miserably: thirdly, they'le keepe a man deuoutly <sup>45</sup> hungrie, all day, and at night fend him supperlesse to bed.

CAS. Indeed, these are faults, COB.

COB. Nay, and this were all, 'twere something, but they are the only knowne enemies, to my generation. A fasting-day, no sooner comes, but my lineage goes to <sup>50</sup> racke, poore cobs they smoke for it, they are made martyrs o' the gridiron, they melt in passion: and your maides too know this, and yet would haue me turne HANNIBAL, and eate my owne fish, and bloud: My princely couz, fear nothing; I haue not the hart to deuoure <sup>55</sup> you, & I might be made as rich as King COPHETVA. O, that I had roome for my teares, I could weepe salt-water enough, now, to preferue the liues of ten thousand of my kin. But, I may curse none but these filthie *Almanacks*, for an't were not for them, these dayes of <sup>60</sup> persecution would ne're be knowne. Ile bee hang'd, an' some Fish-mongers sonne doe not make of hem; and puts in more fasting-dayes then he should doe, because hee would vtter his fathers dried stock-fish, and stinking conger.

*Pis.* S'oule peace, thou'lt be beaten *Enter Matheo,*  
 like a stockfish elle: here is Signior *Prospero, Lo. in-*  
*Matheo.* Now must I looke out for a mel- *nior, Bobadilla,*  
 200 fenger to my Master. *Exeunt Cob & Pifo. Stephano, Musco.*

## SCENA SECVNDA.

*Prof.* Beshrew me, but it was an absolute good iest,  
 and exceedingly well caried.

*Lo. in.* I and our ignorance maintained it as well, did  
 it not?

5 *Prof.* Yes faith, but was't possible thou should'lt  
 not know him?

*Lo. in.* Fore God not I, and I might haue beene ioind  
 patten with one of the nine worthies for knowing him.  
 S'blood man, he had so writhen himselfe into the habit  
 [44] of one of your poore *Disparuiw*'s here, your decaided,  
 ruinous, worme-eaten gentlemen of the round: such as  
 haue vowed to sit on the skirts of the city, let your  
 Prouost & his half dozen of halberders do what they  
 can; and haue translated begging out of the olde hackney  
 15 pace, to a fine easie amble, and made it runne as smooth  
 of the tounge, as a shoue-groat shilling, into the likenes  
 of one of these leane *Pirgo*'s, had hee moulded himselfe  
 so perfectly, obseruing euerie trick of their action, as  
 varying the accent: swearing with an *Emphasis*. Indeed  
 20 all with so speciall and exquisite a grace, that (hadst thou  
 seene him) thou wouldst haue sworne he might haue beene  
 the Tamberlaine, or the Agamemnon on the rout.

*Pros.* Why Musco: who would haue thought thou  
 hadst beene such a gallant?

25 *Lo. in.* I cannot tell, but (vnles a man had iuggled

CAS. S'light, peace, thou'lt bee beaten like a stock-<sup>65</sup>  
 filh, else : here is M<sup>r</sup> MATTHEW. Now muft I looke out  
 for a meffenger to my mafter.

## ACT III. SCENE V.

[39]

WELL-BRED, ED. KNO'WELL, BRAYNE-WORME,  
 BOBADILL, MATTHEW, STEPHEN,  
 THOMAS, COB.

BESHREW me, but it was an absolute good ieft, and  
 exceedingly well carried !

E. KNO. I, and our ignorance maintain'd it as well,  
 did it not ?

WEL. Yes faith, but was't poffible thou should'ft not<sup>5</sup>  
 know him ? I forgieue M<sup>r</sup> STEPHEN, for he is stupiditie  
 it felfe !

E. KN. 'Fore god, not I, and I might haue been  
 ioynd patten with one of the feuen wife mafters, for  
 knowing him. He had fo writhen himfelfe, into the<sup>10</sup>  
 habit of one of your poore *Infanterie*, your decay'd,  
 ruinous, worme-eaten gentlemen of the round : fuch as  
 haue vowed to fit on the skirts of the citie, let your  
 Prouoft, and his halfe-dozen of halberdeirs doe what they  
 can ; and haue tranflated begging out of the old hackney<sup>15</sup>  
 pace, to a fine eafie amble, and made it runne as fmoother  
 of the tongue, as a fhoue-groat fhilling. Into the like-  
 nefle of one of thefe *Reformado's* had he moulded him-  
 felfe fo perfectly, obferuing euey trick of their action, as  
 varying the accent, fwearing with an *emphasis*, indeed all,<sup>20</sup>  
 with fo fpeciall, and exquisite a grace, that (hadft thou feene  
 him) thou would'ft haue fworne, he might haue bene  
*Serieant-Maior*, if not *Lieutenant-Coronell* to the regiment.

WEL. Why, BRAYNE-WORME, who would haue thought  
 thou hadft bene fuch an artifer ?<sup>25</sup>

E. KN. An artifer ? An architect ! except a man

66 Matthew [*Enter Wellbred, E. Knowell, Brainworm, Mathew, and*  
*Stephen. G* All reprints of G insert Bobadill. 67 [*Exit with Cob. G*

begging all his life time, and beene a weauer of phraſes from his infancie, for the apparrelling of it) I thinke the world cannot produce his Riual.

*Prof.* Where got't thou this coat I marl'e.

<sup>30</sup> *Muſ.* Faith fir, I had it of one of the deuils neere kinſmen, a Broker.

*Prof.* That cannot be, if the prouerbe hold, a craftie knaue needs no broker.

*Muſ.* True fir, but I need a broker, *Ergo* no crafty  
<sup>35</sup> knaue.

*Prof.* Well put off, well put off.

*Lo. iu.* Tut, he ha's more of theſe ſhifts.

*Muſ.* And yet where *I* haue one, the broker ha's ten fir.

*Enter Piſo.*

<sup>40</sup> *Piſo.* Francisco: Martino: ne're a one to bee found now, what a ſpite's this?

*Prof.* How now *Piſo*? is my brother within?

*Piſ.* No fir, my maſter went forth e'ene now: but Signior *Giuliano* is within. *Cob*, what *Cob*: is he gone too?

<sup>45</sup> *Prof.* Whither went thy maſter? *Piſo* canſt thou tell?

*Piſo.* I know not, to Doctor *Clements*, I thinke fir.

*Cob.* *Exit Piſo.*

[45] *Lo. iu.* Doctor *Clement*, what's he? I haue heard much  
<sup>50</sup> ſpeech of him.

*Prof.* Why, doeſt thou not know him? he is the *Gonſalione* of the ſtate here, an excellent rare ciuilian, and a great ſcholler, but the onely mad merry olde fellow in Europe: I ſhewed him you the other day.

<sup>55</sup> *Lo. iu.* Oh I remember him now; Good faith, and he hath a very ſtrange preſence me thinkes, it ſhewes as if he ſtoode out of the ranke from other men. I haue heard many of his ieſts in Padua: they ſay he will commit a man for taking the wall of his horſe.

had studied begging all his life-time, and beene a weauer of language, from his infancie, for the clothing of it ! I neuer saw his riuall.

WEL. Where got'tt thou this coat, I marl'e ? 39

BRAY. Of a *Hounds-ditch* man, fir. One of the deuill's neere kinsmen, a broker.

WEL. That cannot be, if the prouerbe hold ; for, a craftie knaue needs no broker.

BRAY. True fir, but I did need a broker, *Ergo*. 35

WEL. (Well put off) no craftie knaue, you'll say.

E. KN. Tut, he ha's more of these shifts.

BRAY. And yet where I haue one, the broker ha's ten, fir,

THO. FRANCIS, MARTIN, ne're a one to be found, 40 now ? what a spite's this ?

WEL. How now, THOMAS ? is my brother KITELY, within ?

THO. No fir, my mafter went forth eene now : but mafter DOWNE-RIGHT is within. COB, what COB ? is he 45 gone too ?

WEL. VVhither went your mafter ? THOMAS, canst thou tell ?

THO. I know not, to Iustice CLEMENTS, I thinke, fir. COB.

E. KN. Iustice CLEMENT, what's he ? [40]

WEL. Why, doest thou not know him ? he is a citie-magistrate, a Iustice here, an excellent good Lawyer, and a great scholler : but the onely mad, merrie, old fellow in *Europe* ! I shew'd him you, the other day.

E. KN. Oh, is that he ? I remember him now. Good 55 faith, and he ha's a very strange prefence, mee thinkes ; it shewes as if hee stood of the ranke, from other men : I haue heard many of his iests i' *uniuersitie*. They say, he will commit a man, for taking the wall, of his horse.

39 fir.] Sir. 1640      39 [Re-enter Cash. G      49 [Exit. G  
56 he ha's] he is G, H      58 i') i the 1640+ exc. Wh, Ga

60 *Prof.* I or wearing his cloake of one shoulder, or any thing indeede, if it come in the way of his humor.

*Pif.* *Gasper, Martino, Cob:* S'hart, where should they be trow?

*Enter Pifo.*

*Bob.* Signior *Thorello's* man, I pray thee vouchsafe  
65 vs the lighting of this match.

*Pif.* A pox on your match, no time but now to vouchsafe? *Francisco, Cob.* *Exit.*

*Bob.* Body of me : here's the remainder of feuen pound, since yesterday was feuennight. It's your right *Trini-*  
70 *dado* : did you neuer take any, signior?

*Step.* No truly fir? but i'le learne to take it now, since you commend it so.

*Bob.* Signior beleeeue me, (vpon my relation) for what I tel you, the world shall not improue. I haue been in  
75 the Indies (where this herbe growes) where neither my selfe, nor a dozen Gentlemen more (of my knowledge) haue receiued the taste of any other nutriment, in the world, for the space of one and twentie weekes, but *Ta-*  
*bacco* onely. Therefore it cannot be but 'tis most diuine.  
80 Further, take it in the nature, in the true kinde so, it makes an Antidote, that (had you taken the most deadly poysonous simple in all Florence, it should expell it, and clarifie you, with as much ease, as I speak. And for your greene wound, your *Balsamum*, and your—are all meere  
85 gulleries, and trash to it, especially your *Trinidado* : your *Newcotian* is good too : I could say what I know of the  
[46] vertue of it, for the exposing of rewmes, raw humors, crudities, obstructions, with a thousand of this kind ; but I professe my selfe no quack-saluer : only thus much : by  
90 *Hercules* I doe holde it, and will affirme it (before any Prince in Europe) to be the most soueraigne, and pretious herbe, that euer the earth tendred to the vse of man.

84 wound,] wound W<sup>1</sup>  
wound, B, W<sup>2</sup>

WEL. I, or wearing his cloke of one shoulder, or <sup>60</sup>  
feruing of god: any thing indeed, if it come in the way  
of his humour.

*Cash goes  
in and out  
calling.*

CAS. GASPER, MARTIN, COB: 'heart, where should  
they be, trow?

BOB. Maſter KITELY's man, 'pray thee vouchſafe vs <sup>65</sup>  
the lighting of this match.

CAS. Fire on your match, no time but now to vouch-  
ſafe? FRANCIS. COB.

BOB. Bodie of me! here's the remainder of ſeuen  
pound, ſince yeſterday was ſeuen-night. 'Tis your right <sup>70</sup>  
*Trinidado*! did you neuer take any, maſter STEPHEN?

STEP. No truely, ſir? but I'll learne to take it now,  
ſince you commend it, ſo.

BOB. Sir, beleue mee (vpon my relation) for what  
I tell you, the world ſhal not reprove. I haue been in <sup>75</sup>  
the *Indies* (where this herb growes) where neither my  
ſelfe, nor a dozen gentlemen more (of my knowledge)  
haue receiued the taſt of any other nutriment, in the  
world, for the ſpace of one and twentie weekes, but the  
fume of this ſimple onely. Therefore, it cannot be, but <sup>80</sup>  
'tis moſt diuine! Further, take it in the nature, in the  
true kind ſo, it makes an *antidote*, that (had you taken  
the moſt deadly poyſonous plant in all *Italy*, it ſhould  
expell it, and clarifie you, with as much eaſe, as I ſpeake.  
And, for your greene wound, your *Balaſamum*, and your <sup>85</sup>  
S<sup>t</sup>. IOHN'S *woort* are all mere gulleries, and traſh to it,  
eſpecially your *Trinidado*: your *Nicotian* is good too.  
I could ſay what I know of the vertue of it, for the  
expulſion of rhewmes, raw humours, crudities, obſtruc-  
tions, with a thouſand of this kind; but I profeſſe my <sup>90</sup>  
ſelfe no *quackſaluer*. Only, thus much, by HERCULES,  
I doe hold it, and will affirme it (before any Prince in  
*Europe*) to be the moſt ſoueraigne, and precious weede,  
that euer the earth tendred to the vſe of man.

*Lo. iiii.* Oh this speech would haue done rare in a pothecaries mouth.

<sup>95</sup> *Pij.* I: clofe by Saint *Anthonies*: Doctor *Clements*.  
*Enter Pijo and Cob.*

*Cob.* Oh, Oh.

*Bob.* Where's the match I gaue thee?

*Pij.* S'blood would his match, and he, and pipe, and all were at Sancto Domingo. *Exit.*

<sup>100</sup> *Cob.* By gods deynes: I marle what pleasure or felicitie they haue in taking this rogish Tabacco: it's good for nothing but to choake a man, and fill him full of smoake, and imbers: there were foure died out of one houle last weeke with taking of it, and two more the bell  
<sup>105</sup> went for yester-night, one of them (they say) will ne're scape it, he voyded a bushell of foote yester-day, vpward and downeward. By the stockes; and there were no wiser men then I, I'd haue it present death, man or woman, that should but deale with a Tabacco pipe;  
<sup>110</sup> why, it will stifle them all in the'nd as many as vse it; it's little better then rats bane. *Enter Pijo.*

*All.* Oh good signior; hold, hold.

*Bob.* You bafe cullion, you.

*Pij.* Sir, here's your match; come, thou must needes  
<sup>115</sup> be talking too.

*Cob.* Nay he wil not meddle with his match I warrant you: well it shall be a deere beating, and I liue.

*Bob.* Doe you prate?

*Lo. iiii.* Nay good signior, will you regard the humor  
<sup>120</sup> of a foole? away knaue. *Exit Pijo, and Cob.*

*Prof.* *Pijo* get him away.

*Bob.* A horson filthy flaue, a turd, an excrement.  
[47] Body of *Cesar*, but that I scorne to let forth so meane a spirit, i'd haue stab'd him to the earth.



E. KN. This ſpeech would ha' done decētly in a *ta-*<sup>95</sup>  
*bacco*-traders mouth!

CAS. At Iuſtice CLEMENTS, hee is: in the middle of  
*Colman*-ſtreet.

COB. O, oh?

COB. Where's the match I gaue thee? Maſter KITE-<sup>100</sup>  
LIES man?

CAS. Would his match, and he, and pipe, and all  
were at SANCTO DOMINGO! I had forgot it.

COB. By gods mee, I marle, what pleaſure, or fel-  
icitie they haue in taking this roguish *tabacco*! it's good<sup>105</sup>  
for nothing, but to choke a man, and fill him full of  
ſmoke, and embers: there were foure dyed out of one  
houſe, laſt weeke, with taking of it, and two more the  
bell went for, yeſter-night; one of them (they ſay) will  
ne're ſcape it: he voided a buſhell of ſoot yeſter-day,<sup>110</sup>  
vpward, and downeward. By the ſtocks, an' there were  
no wiſer men then I, I'd haue it preſent whipping, man,  
or woman. that ſhould but deale with a *tabacco*-pipe:  
why, it will ſtifle them all in the end, as many as vſe  
it; it's little better then rats bane, or roſaker.<sup>115</sup>

ALL. Oh, good Captayne, hold, hold.

BOB. You baſe cullion, you.

*Liobadil  
beates him  
with a cud-  
gell.*

CAS. Sir, here's your match: come, thou muſt needs  
be talking, too, tho'art well inough ſeru'd.

COB. Nay, he will not meddle with his match, I<sup>120</sup>  
warrant you: well it ſhall be a deare beating, and I liue.

BOB. Doe you prate? Doe you murmure?

E. KN. Nay, good Captayne, will you regard the  
humour of a foole? away, knaue.

WEL. THOMAS, get him away.

<sup>125</sup>

BOB. A horſon filthie ſlaue, a dung-worme, an ex-  
crement! Body o' CAESAR, but that I ſcorne to let  
forth ſo meane a ſpirit, I'd ha' ſtab'd him, to the earth.

96 [*Re-enter* Cash with Cob. G  
*enter* Cash. G

103 [*Exit*. G

117 [*Re-*

125 [*Exit* Cash with Cob. G

<sup>125</sup> *Prof.* Mary God forbid fir.

*Bob.* By this faire heauen I would haue done it.

*Step.* Oh he sweares admirably : (by this faire heauen :)  
Body of *Cesar* : I fhall neuer doe it, fure (vpon my fal-  
uation) no I haue not the right grace.

<sup>130</sup> *Mat.* Signior will you any ? By this ayre the moſt  
diuine Tabacco as euer I drunke.

*Lo. iu.* I thanke you fir.

*Step.* Oh this Gentleman doth it rarely too, but  
nothing like the other. By this ayre, as I am a Gentle-  
<sup>135</sup> man : by *Phæbus*. *Exit Bob. and Mat.*

*Mus.* Maſter glaunce, glaunce : Signior *Proſpero*.

*Step.* As I haue a foule to be faued, I doe proteſt ;

*Prof.* That you are a foole.

*Lo. iu.* Couſin will you any Tabacco ?

<sup>140</sup> *Step.* I fir : vpon my ſaluation.

*Lo. iu.* How now couſin ?

*Step.* I proteſt, as I am a Gentleman, but no ſouldier  
indeede.

*Prof.* No ſignior, as I remember you ſeru'd on a great  
<sup>145</sup> horſe, laſt generall muſter.

*Step.* I fir that's true : couſin may I ſweare as I am  
a ſouldier, by that ?

*Lo. iu.* Oh yes, that you may.

*Step.* Then as I am a Gentleman, and a ſouldier, it  
<sup>150</sup> is diuine Tabacco.

*Prof.* But ſoft, where's ſignior *Matheo* ? gone ?

*Muſ.* No fir, they went in here.

*Prof.* Oh let's follow them : ſignior *Matheo* is gone to  
ſalute his miſtreſſe, firra now thou ſhalt heare ſome of  
<sup>155</sup> his verſes, for he neuer comes hither without ſome ſhreds  
of poetrie : Come ſignior *Stephano*, *Muſco*.

*Step.* *Muſco* ? where ? is this *Muſco* ?

WEL. Mary, the law forbid, fir.

BOB. By PHAROAHs foot, I would haue done it. 133

STEP. Oh, he sweares admirably! (by PHAROAHs foot)  
(body of CAESAR) I shall neuer doe it, sure (vpon mine  
honor, and by Saint GEORGE) no, I ha' not the right grace.

MAT. Master STEPHEN, will you any? By this aire,  
the most diuine *tabacco*, that euer I drunke! 135

STEP. None, I thanke you, fir. O, this gentleman  
do's it, rarely too! but nothing like the other. By this  
aire, as I am a gentleman: by——

BRAY. Master, glance, glance! Master WELL-BRED!

STEP. As I haue somewhat to be faued, I protest—— 140

WEL. You are a foole: It needs no *affidavit*. *Master Stephen  
is practising,  
to the post.*

E. KN. Coufin, will you any *tabacco*?

STEP. I fir! vpon my reputation——

E. KN. How now, coufin!

STEP. I protest, as I am a gentleman, but no fouldier, 145  
indeed——

WEL. No, Master STEPHEN? as I remember your  
name is entred in the artillerie garden?

STEP. I fir, that's true: Coufin, may I swear, as I  
am a fouldier, by that? 150

E. KN. Of yes, that you may. It's all you haue for  
your money.

STEP. Then, as I am a gentleman, and a fouldier, it  
is diuine *tabacco*!

WEL. But soft, where's M<sup>r</sup>. MATTHEW? gone? 155

BRAY. No, fir, they went in here.

WEL. O, let's follow them: inafter MATTHEW is gone  
to salute his misstris, in verse. VVee shall ha' the happi  
nesse, to heare some of his poetrie, now. Hee neuer  
comes vn furnish'd. BRAYNE-WORME? 160

STEP. BRAYNE-WORME? Where? Is this BRAYNE- [42]  
WORME?

131 admirably] most admirably 1640+ exc. G 138 aire  
[practises at the post G 138 [Exeunt Bob. and Mat. G 139 Bray.  
[pointing to master Stephen. G

*Lo. iu.* I, but peace coufin, no words of it at any hand.  
 [48] *Step.* Not I by this faire heauen, as I haue a foule to  
 160 be faued, by *Phæbus*.

*Proſ.* Oh rare! your coufins difcourſe is ſimply futed,  
 all in oathes.

*Lo. iu.* I, he lacks no thing but a little light ſtuffe, to  
 draw them out withall, and he were rarely fitted to the  
 165 time. *Exeunt.*

### ACTVS TERTIVS, SCENA TERTIA.

*Enter Thorello with Cob.*

*Tho.* Ha, how many are there, ſayeſt thou?

*Cob.* Marry fir, your brother, Signior *Proſpero*.

*Tho.* Tut, beſide him: what ſtrangers are there man?

*Cob.* Strangers? let me ſee, one, two; maſſe I know  
 5 not well there's ſo many.

*Tho.* How? ſo many?

*Cob.* I, there's ſome ſiue or fixe of them at the moſt.

*Tho.* A ſwarme, a ſwarme,

Spight of the Deuill, how they ſting my heart!

10 How long haſt thou beene comming hither *Cob*?

*Cob.* But a little while fir.

*Tho.* Didſt thou come running?

*Cob.* No fir.

*Tho.* Tut, then I am familiar with thy haſte.  
 15 Bane to my fortunes: what meant *I* to marrie?

I that before was rankt in ſuch content,

My mind attir'd in ſmoothe ſilken peace,

Being free maſter of mine owne free thoughts,

And now become a ſlaue? what, neuer ſigh,

20 Be of good cheare man: for thou art a cuckold,

E. KN. I, coufin, no wordes of it, vpon your gentilitie.

STEP. Not I, body of me, by this aire, S. GEORGE, and the foot of PHAROAH.

WEL. Rare! your coufins difcourfe is fimply drawn <sup>165</sup> out with oathes.

E. KN. 'Tis larded with 'hem. A kind of french drefling, if you loue it.

### ACT III. SCENE VI.

KITELY, COB.

**H**A? how many are there, fayeft thou?

COB. Mary fir, your brother, mafter VVELL-BRED—

KIT. Tut, befide him: what ftrangers are there, man?

COB. Strangers? let me fee, one, two; maffe I know <sup>5</sup> not well, there are fo many.

KIT. How? so many?

COB. I, there's fome fiae, or fixe of them, at the moft.

KIT. A fwarme, a fwarme,  
Spight of the deuill, how they fting my head  
VWith forked ftings, thus wide, and large! But, COB, <sup>10</sup>  
How long haft thou beene comming hither, COB?

COB. A little while, fir.

KIT. Did'ft thou come running?

COB. No, fir.

KIT. Nay, then I am familiar with thy hafte! <sup>15</sup>  
Bane to my fortunes: what meant I to marry?  
I, that before was rankt in fuch content,  
My mind at reft too, in fo foft a peace,  
Being free mafter of mine owne free thoughts,  
And now become a flauie? VVhat? neuer figh, <sup>20</sup>  
Be of good cheere, man: for thou art a cuckold,

'Tis done, 'tis done : nay when such flowing store,  
 Plentie it selfe fals in my wiues lappe,  
 The *Cornu-copiae* will be mine I know. But *Cob*,  
 What entertainment had they ? I am sure

<sup>25</sup> My sifter and my wife would bid them welcome, ha ?

*Cob.* Like ynough : yet I heard not a word of welcome.

*Tho.* No, their lips were seal'd with kisses, and the voice  
 [49] Drown'd in a flood of ioy at their arriuall,  
 Had lost her motion, state and facultie.

<sup>30</sup> *Cob*, which of them was't that first kist my wife ?

(My sifter I should say) my wife, alas,

I feare not her : ha ? who was it sayst thou ?

*Cob.* By my troth sir, will you haue the truth of it ?

*Tho.* Oh I good *Cob* : I pray thee.

<sup>35</sup> *Cob.* God's my iudge, I saw no body to be kist, vnlesse  
 they would haue kist the post, in the middle of the ware-  
 house ; for there I left them all, at their Tabacco with  
 a poxe.

*Tho.* How ? were they not gone in then e're thou  
<sup>40</sup> cam'st ?

*Cob.* Oh no sir.

*Tho.* Spite of the Denill, what do I stay here then ?

*Cob*, follow me.

*Exit. Tho.*

*Cob.* Nay, soft and faire, I haue egges on the spit ;  
<sup>45</sup> I cannot go yet sir : now am I for some diuers reasons  
 hammering, hammering reuenge : oh for three or foure  
 gallons of vineger, to sharpen my wits : Reuenge, vineger  
 reuenge, ruffet reuenge ; nay, and hee had not lyne in  
 my house, t'would neuer haue greued me ; but being  
<sup>50</sup> my gwest, one that ile bee sworne, my wife ha's lent him  
 her smocke off her backe, while his owne shirt ha beene  
 at washing : pawnd her neckerchers for cleane bands for  
 him : sold almost all my platters to buy him Tabacco ;  
 and yet to see an ingratitude wretch : strike his hofst ; well I  
<sup>55</sup> hope to raise vp an hofst of furies for't : here comes M. Doctor.

'Tis done, 'tis done! nay, when such flowing store,  
 Plentie it selfe, falls in my wiues lap,  
 The *Cornu-copiæ* will be mine, I know. But, COB,  
 VVhat entertaynement had they? I am sure 25

My sister, and my wife, would bid them welcome! ha?

COB. Like inough, sir, yet, I heard not a word of it.

KIT. No: their lips were seal'd with kiffes, and the voyce  
 Drown'd in a floud of ioy, at their arriuall,  
 Had lost her motion, state, and facultie. 30

COB, which of them was't, that first kist my wife?

(My sister, I should say) my wife, alas,

I feare not her: ha? who was it, say'st thou?

COB. By my troth, sir, will you haue the truth of it?

KIT. Oh I, good COB: I pray thee, heartily. [43]

COB. Then, I am a vagabond, and fitter for *Bride-  
 well*, then your worships companie, if I saw any bodie  
 to be kist, vnlesse they would haue kist the post, in the  
 middle of the ware-houfe; for there I left them all, at  
 their *tabacco*, with a poxe. 40

KIT. How? were they not gone in, then, e're thou cam'st?

COB. Oh no sir.

KIT. Spite of the deuill! what doe I stay here, then?

COB, follow me.

COB. Nay, soft and faire, I haue egges on the spit; 45  
 I cannot goe yet, sir. Now am I for some fiew and  
 fiftie reasons hammering, hammering reuenge: oh, for  
 three or foure gallons of vineger, to sharpen my wits.  
 Reuenge, vineger reuenge: vineger, and mustard reuenge:  
 nay, and hee had not lyen in my house, 't would neuer 50  
 haue grieu'd me, but being my guesst, one, that Ile be  
 sworne, my wife ha's lent him her smock off her back,  
 while his one shirt ha's beene at washing; pawn'd her  
 neckerchers for cleane bands for him; sold almost all my  
 platters, to buy him *tabacco*; and he to turne monster of 55  
 ingratitude, and strike his lawfull host! well, I hope to raise  
 vp an host of furie for't: here comes Iustice CLEMENT.

*Enter Doctor Clement, Lorenzo [en. Peto.*

*Clem.* What's Signior Thorello gone?

*Pet.* I fir.

*Clem.* Hart of me, what made him leaue vs so abruptly  
How now firra; what make you here? what wold you  
60 haue, ha?

*Cob.* And't please your worfhip, I am a poore neighbour  
of your worfhips.

*Clem.* A neighbour of mine, knaue?

*Cob.* I fir, at the figne of the water-tankerd, hard by  
65 the greene lattice: I haue paide scot and lotte there any  
time this eighteene yeares.

[50] *Clem.* What, at the greene lattice?

*Cob.* No fir: to the parifh: mary I haue seldome fcap't  
scot-free at the lattice.

70 *Clem.* So: but what bufines hath my neighbour?

*Cob.* And't like your worfhip, I am come to craue the  
peace of your worfhip.

*Clem.* Of me, knaue? peace of me, knaue? did I e're  
hurt thee? did I euer threaten thee? or wrong thee? ha?

75 *Cob.* No god's my comfort, I meane your worfhips  
warrant, for one that hath wrong'd me fir: his armes are  
at too much libertie, I would faine haue them bound to  
a treatie of peace, and I could by any meanes compaffe it.

*Loren.* Why, doeft thou goe in danger of thy life for  
80 him?

*Cob.* No fir; but I goe in danger of my death euery  
houre by his meanes; and I die within a twelue-moneth  
and a day, I may fweare, by the lawes of the land, that  
he kil'd me.



## ACT III. SCENE VII.

CLEMENT, KNO'WELL, FOR-  
MALL, COB.

What's maister KITELY gone? ROGER?  
FOR. I, fir.

CLEM. 'Hart of me! what made him leaue vs so abruptly! How now, firra? what make you here? what would you haue, ha? 5

COB. And't please your worship, I am a poore neighbor of your worships————

CLEM. A poore neighbor of mine? why, speake poore neighbour.

COB. I dwell, fir, at the signe of the water-tankerd, 10  
hard by the greene lattice: I haue paid scot, and lot there, any time this eighteene yeeres.

CLEM. To the greene lattice?

COB. No, fir, to the parish: mary, I haue seldome scap't scot-free, at the lattice. 15

CLEM. O, well! what businesse ha's my poore neighbour with me?

COB. And't like your worship, I am come, to craue the peace of your worship.

CLEM. Of mee knaue? peace of mee, knaue? did I 20  
e're hurt thee? or threaten thee? or wrong thee? ha?

COB. No, fir, but your worships warrant, for one that ha's wrong'd me, fir: his armes are at too much libertie, I would faine haue them bound to a treatie of peace, an' my credit could compasse it, with your worship. 25

CLEM. Thou goest farre inough about for't, I' am sure.

KNO. Why, doest thou goe in danger of thy life for [44]  
him? friend?

COB. No fir; but I goe in danger of my death, euery houre, by his meanes: an' I die, within a twelue-moneth 30  
and a day, I may sweare, by the law of the land, that he kill'd me.

*Enter Justice Clement, Knowell, and Formal. G*

85 *Clem.* How ? how knaue ? sweare he kil'd thee ? what pretext ? what colour haft thou for that ?

*Cob.* Mary fir : both blacke and blew, colour ynough, I warrant you I haue it here to shew your worship.

*Clem.* What is he, that gaue you this firra ?

90 *Cob.* A Gentleman in the citie fir.

*Clem.* A Gentleman ? what call you him ?

*Cob.* Signior *Bobadilla*.

*Clem.* Good : But wherefore did he beate you firra ? how began the quarrel twixt you ? ha : speake truly knaue,  
95 I aduise you.

*Cob.* Marry fir, because I spake against their vagrant Tabacco, as I came by them : for nothing else.

*Clem.* Ha, you speake against Tabacco ? *Peto*, his name.

100 *Pet.* What's your name firra ?

*Cob.* *Oliuer Cob*, fir set *Oliuer Cob*, fir.

*Clem.* Tell *Oliuer Cob* he shall goe to the iayle.

*Pet.* *Oliuer Cob*, mafter Doctor sayes you shall go to the iayle.

105 *Cob.* Oh I beseech your worship for gods loue, deare mafter Doctor.

[51] *Clem.* Nay gods pretious : and such drunken knaues as you are come to dispute of Tabacco once ; I haue done : away with him.

110 *Cob.* Oh good mafter Doctor, sweete Gentleman.

*Lore.* Sweete *Oliuer*, would I could doe thee any good ; mafter Doctor let me intreat fir.

*Clem.* What ? a tankard-bearer, a thread-bare rafcall, a begger, a flauie that neuer drunke out of better the  
115 pipot mettle in his life, and he to deprauie, and abuse the vertue of an herbe, so generally receyu'd in the courts of princes, the chambers of nobles, the bowers of sweete Ladies, the cabbins of souldiers : *Peto* away with him, by gods passion, I say, goe too.

CLEM. How? how knaue? fweare he kill'd thee?  
and by the law? what pretence? what colour haft  
thou for that? 35

COB. Mary, and't please your worship, both black,  
and blew; colour inough, I warrant you. I haue it  
here, to fhew your worship.

CLEM. What is he, that gaue you this, firra?

COB. A gentleman, and a fouldier, he faies he is, o' 40  
the citie here.

CLEM. A fouldier o' the citie? What call you him?

COB. Captayne BOBADIL.

CLEM. BOBADIL? And why did he bob, and beate  
you, firrah? How began the quarrell betwixt you? ha: 45  
fpeake truely knaue, I aduife you.

COB. Mary, indeed, and please your worship, onely  
becaufe I fpake againft their vagrant *tabacco*, as I came  
by 'hem, when they were taking on't, for nothing elfe.

CLEM. Ha? you fpeake againft *tabacco*? FORMALL, 50  
his name.

FORM. What's your name, firra?

COB. OLIVER, fir, OLIVER COB, fir.

CLEM. Tell OLIVER COB, he fhall goe to the iayle,  
FORMALL. 55

FORM. OLIVER COB, my mafter, Iuftice CLEMENT,  
faies, you fhall goe to the iayle.

COB. O, I befeech your worship, for gods fake, deare  
mafter Iuftice.

CLEM. Nay, gods pretious: and fuch drunkards, and 60  
tankards, as you are, come to difpute of *tabacco* once;  
I haue done! away with him.

COB. O, good mafter Iuftice, fweet old gentleman.

KNO. Sweet OLIVER, would I could doe thee any  
good: Iuftice CLEMENT, let me intreat you, fir. 65



CLEM. What? a thred-bare rascall! a begger! a flauie that neuer drunke out of better then pisse-pot mettle in his life! and he to deprauē, and abuse the vertue of an herbe, so generally receiu'd in the courts of princes, the chambers of nobles, the bowers of sweet<sup>70</sup> ladies, the cabbins of souldiers! ROGER, away with him, by gods pretious—I say, goe too.

<sup>120</sup> *Cob.* Deare mafter Doctor.

*Loren.* Alaffe poore *Oliuer*.

*Clem.* *Peto*: I: and make him a warrant, he fhall not goe, I but feare the knaue.

*Cob.* O diuine Doctor, thanks noble Doctor, moft  
<sup>125</sup> dainty Doctor, delicious Doctor. *Exeunt Peto with Cob.*

*Clem.* Signior *Lorenzo*: Gods pittie man,  
Be merry, be merry, leaue thefe dumps.

*Loren.* Troth would I could fir: but enforced mirth  
(In my weake iudgement) h'as no happy birth.

<sup>130</sup> The minde, being once a prifoner vnto cares,  
The more it dreames on ioy, the worfe it fares.

A smyling looke is to a heauie foule,

As a guilt bias, to a leaden bowle,

Which (in it felfe) appears moft vile, being fpent

<sup>135</sup> To no true vfe; but onely for oftent.

*Clem.* Nay but good Signior: heare me a word, heare  
me a word, your cares are nothing; they are like my cap,  
foone put on, and as foone put off. What? your fonne  
is old inough, to gouerne himfelfe; let him runne his  
<sup>140</sup> courfe, it's the onely way to make him a ftay'd man: if  
he were an vnthrift, a ruffian, a drunkard or a licentious  
liuer, then you had reafon: you had reafon to take care:  
but being none of thefe, Gods paffion, and I had twife  
[52] fo many cares, as you haue, I'd drowne them all in a  
<sup>145</sup> cup of facke: come, come, I mufe your parcell of a  
fouldier returnes not all this while. *Exeunt.*

#### SCENA QVARTA.

*Enter Giuliano, with Biancha.*

*Giul.* Well fifter, I tell you true: and you'le finde it  
fo in the ende.

*Bia.* Alaffe brother, what would you haue me to doe?  
I cannot helpe it; you fee, my brother *Pro/pero* he brings  
<sup>5</sup> them in here, they are his friends.

COB. Deare master Iustice; Let mee bee beaten againe, I have deferu'd it: but not the prision, I beseech you.

75

KNO. Alas, poore OLIVER!

CLEM. ROGER, make him a warrant (hee shall not goe) I but feare the knaue.

FORM. Doe not stinke, sweet OLIVER, you shall not goe, my master will giue you a warrant.

80

COB. O, the Lord maintayne his worship, his worthy worship.

CLEM. Away, dispatch him. How now, master KNO'-WEL! In dumps? In dumps? Come, this becomes not.

KNO. Sir, would I could not feele my cares——

85

CLEM. Your cares are nothing! they are like my cap, [45] soone put on, and as soone put off. What? your sonne is old inough, to gouerne himselfe: let him runne his course, it's the onely way to make him a stay'd man. If he were an vnthrift, a ruffian, a drunkard, or a licentious liuer, then you had reason; you had reason to take care: but, being none of these, mirth's my witnesse, an' I had twise so many cares, as you haue, I'd drowne them all in a cup of sacke. Come, come, let's trie it: I muse, your parcell of a fouldier returnes not all this while.

95

### ACT IIII. SCENE I.

DOWNE-RIGHT, DAME KITELY.

WELL fister, I tell you true: and you'll finde it so, in the end.

DAME. Alas brother, what would you haue mee to doe? I cannot helpe it: you see, my brother brings 'hem in, here, they are his friends.

5

83 him [*Ex. Form. and Cob. G*  
in Kately's House. G

96 [*Exeunt. G*

*A Room*

*Giu.* His friends ? his friends ? s'blood they do nothing but haunt him vp and downe like a sorte of vn lucky Sprites, and tempt him to all maner of villany, that can be thought of ; well, by this light, a little thing would  
 10 make me play the deuill with some of them ; and't were not more for your husbands sake, then any thing else, I'd make the house too hot for them ; they should say and sweare, Hell were broken loose, e're they went : But by gods bread, 'tis no bodies fault but yours : for and  
 15 you had done as you might haue done, they should haue beene damn'd e're they should haue come in, e're a one of them.

*Bia.* God's my life ; did you euer heare the like ? what a strange man is this ? could I keepe out all them  
 20 thinke you ? I should put my selfe against halfe a dozen men ? should I ? Good faith you'd mad the patient't body in the world, to heare you talke so, without any sence or reason.

*Enter Matheo with Helperida, Bobadilla, Stephano, Lorenzo iu. Prospero, Musco.*

*Hel/p.* Seruant (in troth) you are too prodigall of your  
 25 wits treasure ; thus to powre it forth vpon so meane a subiect, as my worth ?

*Mat.* You say well, you say well.

*Giu.* Hoyday, heare is stuffe.

*Lo. iu.* Oh now stand close : pray God she can get him  
 30 to reade it.

[53] *Prof.* Tut, feare not : I warrant thee, he will do it of himselfe with much impudencie.

*Hes.* Seruant, what is that same I pray you ?

*Mat.* Mary an *Elegie*, an *Elegie*, an odde toy.



Dow. His friends? his fiends. S'lud, they doe nothing but hant him, vp and downe, like a sort of vnluckie sprites, and tempt him to all manner of villanie, that can be thought of. Well, by this light, a little thing would make me play the deuill with some of 'hem; <sup>10</sup> and 'twere not more for your husbands sake, then any thing else, I'd make the house too hot for the best on hem: they should say, and sweare, hell were broken loose, e're they went hence. But, by gods will, 'tis no bodies fault, but yours: for, an' you had done, as you <sup>15</sup> might haue done, they should haue beene perboyl'd, and bak'd too, euery mothers sonne, e're they should ha' come in, e're a one of 'hem.

DAME. God's my life! did you euer heare the like? what a strange man is this! Could I keepe out all them, <sup>20</sup> thinke you? I should put my selfe, against halfe a dozen men? should I? Good faith, you'd mad the patient't body in the world, to heare you talke so, without any sence, or reason!

### ACT IIII. SCENE II.

M<sup>rs</sup>. BRIDGET, M<sup>r</sup>. MATTHEW, DAME KITE-  
LY, DOWNE-RIGHT, WEL-BRED, STE-  
PHEN, ED. KNO'WELL, BOBA-  
DIL, BRAYNE-WORME,  
CASH.

SEruant (in troth) you are too prodigall  
Of your wits treasure, thus to powre it forth,  
Vpon so meane a subiect, as my worth?

MAT. You say well, mistris; and I meane, as well.

*Enter mistris Bridget, master Mathew, and Bobadill; followed, at a distance, by Wellbred, E. Knowell, Stephen, and Brainworm. G*



DOWN. Hoy-day, here is stufte! 5 [46]

WELL. O, now stand clofe: pray heauen, thee can  
get him to reade:

He fhould doe it, of his owne naturall impudencie.

BRID. Seruant, what is this fame, I pray you?

MATT. Mary, an *Elegie*, an *Elegie*, an odde toy— 10

35 *Gui.* I to mocke an Ape with all, Oh Icfu.

*Bia.* Sifter, I pray you lets heare it.

*Mat.* Miftrefse Ile reede it if you please.

*Hef.* I pray you doe *feruant*.

*Gui.* Oh heares no foppery, Sblood it freates me to  
40 the galle to thinke on it. *Exit.*

*Prof.* Oh I, it is his condition, peace: we are farely  
ridde of him.

*Mat.* Fayth I did it in an humor: I know not how  
it is, but please you come neare signior: this gentleman  
45 hath iudgement, he knowes how to censure of a.—I  
pray you fir, you can iudge.

*Step.* Not I fir: *as I haue a soule to be faued, as I am  
a gentleman.*

*Lo. iu.* Nay its well; so long as he doth not forswear  
50 himfelfe.

*Bob,* Signior you abuse the excellencie of your mift-  
refse, and her fayre sifter. Fye while you liue auoyd  
this prolixity.

*Mat.* I fhall fir: well, *Incipere dulce.*

55 *Lo. iu.* How, *Incipere dulce*? a sweete thing to be a  
Foole indeede.

*Prof.* What, do you take *Incipere* in that sence?

*Lo. iu.* You do not you? Sblood this was your vil-  
lanie to gull him with a motte.

60 *Prof.* Oh the Benchers phrafe: *Pauca verba, Pauca  
verba.*

*Mat.* Rare creature let me *speake without offence,*  
*Would God my rude woords had the influence:*

*To rule thy thoughts, as thy fayre lookes do mine,*

65 *Then shouldst thou be his prisoner, who is thine.*

*Lo. iu.* S'hart, this is in *Hero* and *Leander*?

*Prof.* Oh I: peace, we fhall haue more of this.

DOWN. To mock an ape withall. O, I could fow vp his mouth, now.

DAME. Sifter, I pray you let's heare it.

DOWN. Are you rime-giuen, too?

MATT. Miftris, Ile reade it, if you please. 15

BRID. Pray you doe, feruant.

DOWN. O, here's no fopperie! Death, I can endure the stocks, better.

E. KN. What ayles thy brother? can he not hold his water, at reading of a ballad? 20

WELL. O, no: a rime to him, is worfe then cheefe, or a bag-pipe. But, marke, you loofe the proteftation.

MATT. Faith, I did it in an humour; I know not how it is: but, please you come neere, fir. This gentleman ha's iudgement, hee knowes how to censure of a—pray 25 you fir, you can iudge.

STEP. Not I, fir: vpon my reputation, and, by the foot of PHAROA. H.

WELL. O, chide your coffen, for fwearing.

E. KN. Not I, fo long as he do's not forfwear him- 30 felfe.

BOB. Master MATTHEW, you abuse the expectation of your deare miftris, and her faire fifter: Fie, while you liue, auoid this prolixite.

MATT. I fhall, fir: well, *Incipere dulce*. 35

E. KN. How! *Infipere dulce*? a fweet thing to be a foole, indeed.

WELL. What, doe you take *Infipere*, in that fenfe?

E. KN. You doe not? you? This was your villanie, to gull him with a *motte*. 40

WELL. O, the Benchers phrafe: *pauca verba, pauca verba*.



MATT. *Rare creature, let me speake without offence,  
 Would god my rude wordes had the influence,  
 To rule thy thoughts, as thy faire lookes doe mine,* 45  
*Then should'st thou be his prisoner, who is thine.*

E. KN. This is in HERO and LEANDER?

WELL. O, I! peace, we shall haue more of this.

43 Matt.] W Matt B  
 Matt P

44 Would] ould B  
 Would P

46 To] <sup>\*</sup>To B  
 To P

*Mat.* Be not vnkinde and fayre mishapen stufte,  
Is of behauiour boysterous and rough:

[54] How like you that signior, sblood he shakes his head like  
a bottle, to feele and there be any brayne in it.

*Mat.* But obserue the *Catastrophe* now,  
And I in dutie will exceede all other,  
As you in bewtie do excell loues mother.

75 *Lo. iu.* Well ile haue him free of the brokers, for he  
vtters no thing but stolne remnants.

*Prof.* Nay good *Critique* forbear.

*Lo. iu.* A pox on him, hang him filching rogue, steale  
from the deade? its vvorfe then sacriledge.

80 *Prof.* Sister yvhat haue you heare? *ver/es*? I pray  
you lets see.

*Bia.* Do you let them go so lightly sifter.

*Hef.* Yes fayth when they come lightly.

*Bia.* I but if your *seruant* should heare you, he vvould  
85 take it heauely.

*Hef.* No matter he is able to beare.

*Bia.* So are *Aj/es*.

*Hef.* so is hee.

*Prof.* Signior *Matheo*, vvho made these verfes? they  
90 are excellent good.

*Mat.* Oh God fir, its your pleasure to say so fir.  
Fayth I made them *extempore* this morning.

*Prof.* How *extempore*?

*Mat.* I vvould I might be damnd els: aske signior  
95 *Bobadilla*. He sawe me vvrite them, at the : (poxe on it)  
the *Miter* yonder.

*Muf.* Well, and the Pope knew hee curst the *Miter*  
it vvore enough to haue him excommunicated all the  
Tauerns in the towne.

100 *Step.* Cofen how do you like this gentlemans verfes.



MATT. *Be not vnkinde, and faire, mishapen stufte  
Is of behaiour boysterous, and rough :*

50

Maſter  
Stephen  
answers  
with  
making  
his head.

WELL. How like you that, fir?

E. KN. S'light, he ſhakes his head like a bottle, to  
feele and there be any braine in it!

MATT. But obſerue the *cataſtrophe*, now,  
*And I in dutie will excede all other,*  
*As you in beautie doe excell loues mother.*

55

E. KN. Well, Ile haue him free of the wit-brokers,  
for hee vtters nothing, but ſtolne remnants.

WEL. O, forgiue it him.

[47]

E. KN. A filtching rogue? hang him. And, from 60  
the dead? it's worſe then ſacrilege.

WEL. Siſter, what ha' you here? verſes? pray you,  
lets ſee. Who made theſe verſes? they are excellent  
good!

MAT. O, maſter WEL-BRED, 'tis your diſpoſition to 65  
ſay ſo, fir. They were good i' the morning, I made 'hem,  
*extempore*, this morning.

WEL. How? *extempore*?

MAT. I, would I might bee hang'd elſe: aſke Cap-  
taine BOBADILL. He ſaw me write them, at the—(poxe 70  
on it) the ſtarre, yonder.

BRAY. Can he find, in his heart, to curſe the ſtarres,  
ſo?

E. KN. Faith, his are euen with him: they ha' curſt  
him ynough alreadie.

75

STEP. Cofen, how doe you like this gentleman's verſes?

*Lo. iu.* Oh admirable, the best that euer I heard.

*Step.* By this *fayre heauens*, they are admirable,  
The best that euer I heard.

*Enter Giuliano.*

*Giu.* I am vext I can hold neuer a bone of me still,  
105 Sblood I think they meane to build a *Tabernacle* heare,  
vvell?

[55] *Prof.* Sifter you haue a simple seruant heare, that  
crownes your bewtie vvith such *Encomions* and *Deuises*,  
you may see what it is to be the mistresse of a vvitt, that  
110 can make your perfections so transeparent, that euery  
bleare eye may looke thorough them, and see him drowned  
ouer head and eares, in the deepe vvell of desire. Sifter  
*Biancha* I meruaile you get you not a seruant that can  
rime and do *trickes* too.

115 *Giu.* Oh monfter? impudence it selfe; *trickes*?

*Bia.* *Trickes*, brother? what *trickes*?

*Hef.* Nay, speake I pray you, vvhat *trickes*?

*Bia.* I, neuer spare any body heare: but say; vvhat  
*trickes*?

120 *Hef.* Passion of my heart? do *trickes*?

*Prof.* Sblood heares a *tricke* vied, and reuiued: why  
you monkies you? vvhat a catterwaling do you keepe?  
has he not giuen you *rymes*, and *verses*, and *trickes*.

*Giu.* Oh see the Diuell?

125 *Prof.* Nay, you lampe of virginittie, that take it in  
fnuffe so: come and cherish this tame poetical fury in  
your *seruant*, youle be begd else shortly for a conceale-  
ment: go to, rewarde his muse, you cannot giue him  
lesse then a shilling in conscience, for the booke he had  
130 it out of cost him a tuston at the least, how now gallants,  
*Lorenzo*, siignior *Bobadilla*? vvhat all sonnes of scilence?  
no *spirite*.

*Giu.* Come you might practise your *Ruffian* *trickes*  
somewhere else, and not heare I wisse: this is no *Tauerne*,  
135 nor no place for such exploits.

E. KN. O, admirable ! the best that euer I heard, couffe !

STEP. Body o' CAESAR ! they are admirable !

The best, that euer I heard, as I am a souldier.

DOW. I am vext, I can hold ne're a bone of mee still ! <sup>80</sup>  
Heart, I thinke, they meane to build, and breed here !

WEL. Sister, you haue a simple seruant, here, that  
crownes your beautie, with such *encomions*, and deuises :  
you may see, what it is to be the mistress of a wit ! that  
can make your perfections so transparent, that euery <sup>85</sup>  
bleare eye may looke through them, and see him drown'd  
ouer head, and eares, in the deepe well of desire. Sister  
KITELY, I maruaile, you get you not a seruant, that  
can rime, and doe tricks, too.

DOWN. Oh monster ! impudence it selfe ! tricks ? <sup>90</sup>

DAME. Tricks, brother ? what tricks ?

BRID. Nay, speake, I pray you, what tricks ?

DAME. I, neuer spare any body here : but say, what  
tricks ?

BRID. Passion of my heart ! doe tricks ? <sup>95</sup>

WEL. S'light, here's a trick vyed, and reuyed ! why,  
you munkies, you ? what a catter-waling doe you keepe ?  
ha's hee not giuen you rimes, and verses, and tricks ?

DOW. O, the fiend !

WEL. Nay, you, lampe of virginities, that take it in <sup>100</sup>  
snuffe so ! come, and cherish this tame *poeticall furie*,  
in your seruant, you'll be begg'd else, shortly, for a con-  
cealement : goe to, reward his muse. You cannot giue  
him lesse then a shilling, in conscience, for the booke,  
he had it out of, cost him a telfon, at least. How now, <sup>105</sup>  
gallants ? M<sup>r</sup>. MATTHEW ? Captayne ? What ? all  
sonnes of silence ? no spirit ?

DOW. Come, you might practise your ruffian-tricks  
somewhere else, and not here, I wusse : this is no tauerne,  
nor drinking-schole, to vent your exploits in. <sup>110</sup>

*Prof.* Shart how now.

*Gui.* Nay boy, neuer looke askance at me for the matter; ile tell you of it by Gods bread? I, and you and your companions mend your selues when I haue done.

<sup>140</sup> *Prof.* My companions.

*Gui.* I your companions sir, so I say? Sblood I am not affrayed of you nor them neyther, you must haue your Poets, & your caueleeres, & your fooles follow you vp and downe the citie, and heare they must come to domi-  
<sup>145</sup> neere and swagger? firha, you *Ballad singer*, and *Slops*  
 [56] your fellow there, get you out; get you out; or (by the will of God) Ile cut of your eares, goe to.

*Prof.* Sblood stay, lets see what he dare do: cut of his eares you are an asse, touch any man heare, and by  
<sup>150</sup> the Lord ile run my rapier to the hilts in thee.

*Gui.* Yea, that would I fayne see, boy. *They all draw, enter*

*Bia.* Oh Iesu *Piso*, *Matheo* murder. *Piso and some more*

*Hel.* Helpe, helpe, *Piso.* *of the house to part*

*Lo. iu.* Gentlemen, *Prospero*, for- *them, the women*  
<sup>155</sup> beare I pray you. *make a great crie.*

*Bob.* Well firrah, you *Hollojernus*: by my hand I will pinck thy flesh full of holes with my rapier for this, I will by this good heauen: nay let him come, let him come, gentlemen by the body of *S. George* ile not kill him.

<sup>160</sup> *Piso.* Hold, hold forebeare: *The offer to fight a-*

*Gui.* You whorson bragging coyf- *gaine and are part-*  
 tryll. *ed. Enter Thorello.*

*Tho.* Why, how now? whats the matter? what stirre is heare,

Whence springs this quarrell, *Pizo* where is he?

<sup>165</sup> Put vp your weapons, and put of this rage.

My wife and sifter they are cause of this,

WEL. How now! whose cow ha's calu'd?

Dow. Mary, that ha's mine, fir. Nay, Boy, neuer looke [48]  
askance at me, for the matter; Ile tell you of it, I, fir, you,  
and your companions, mend your selues, when I ha' done?

WEL. My companions?

115

Dow. Yes fir, you companions, so I say, I am not  
afraid of you, nor them neither: your hang-byes here.  
You must haue your Poets, and your potlings, your  
*soldado's*, and *foolado's*, to follow you vp and downe the  
citie, and here they must come to domineere, and swagger. 120  
Sirrha, you, ballad-finger, and flocs, your fellow there,  
get you out; get you home: or (by this steele) Ile cut  
off your eares, and that, presently.

WEL. S'light, stay, let's see what he dare doe: cut  
off his eares? cut a whetstone. You are an asse, doe 125  
you see? touch any man here, and by this hand, Ile  
runne my rapier to the hilts in you.

Dow. Yea, that would I faine see, boy.

DAME. O Iesu! murder. THOMAS, GASPAR!

BRID. Helpe, helpe, THOMAS.

130

E. KN. Gentlemen, forebeare, I pray you.

BOB. Well, sirrah, you, HOLOFERNES: by my hand,  
I will pinck your flesh, full of holes, with my rapier for

this; I will, by this good heauen: Nay, let him come,  
let him come, gentlemen, by the body of Saint GEORGE, 135  
Ile not kill him.

CASH. Hold, hold, good gentlemen.

Dow. You whorson, bragging coystrill!

### ACT IIII. SCENE III.

KITELY.

WHy, how now? what's the matter? what's the  
stirre here?

Whence springs the quarrel? THOMAS! where is he?

Put vp your weapons, and put off this rage.

My wife and sifter, they are cause of this,

3

116 you companions] your companions 1640+ *exc.* G

130 [Enter Cash and some of the house to part them. G

*They all  
draw, and  
hey of the  
house make  
ut to part  
them.*

*They offer  
to fight  
gaine, and  
re parted.*

*To them.*

What, *Pizo*? where is this knaue.

*Pizo*. Heare fir.

*Prof.* Come, lets goe: this is one of my brothers  
 170 auncient humors this?

*Steph.* I am glad no body was hurt by this auncienr humor.

*Exit Profpero, Lorenzoiu. Musco, Stephano, Bobadillo, Matheo,*

*Tho.* Why how now brother, who enforst this braule.

*Gui.* A sorte of lewd rakehelles, that care neither for  
 175 God nor the Diuell, And they must come heare to read  
*Ballads* and *Rogery*' and *Tra/h*, Ile marre the knot of  
 them ere I sleepe perhaps: especially signior *Pithagorus*,  
 he thats al manner of fhapes: and *Songs* and *jonnets*,  
 his fellow there.

180 *Hej.* Brother indeede you are to violent,  
 To sudden in your courses, and you know  
 [57] My brother *Profperus* temper will not beare  
 Any reproofe, chiefly in such a preface,  
 Where euery slight disgrace he should receiue,

185 Would wound him in opinion and respect.

*Gu.* Respect? what talke you of respect mongst such  
 As had neyther sparke of manhood nor good manners,  
 By God I am ashamed to heare you: respect? *Exit.*

*Hej.* Yes there was one a ciuill gentleman,  
 190 And very worthely demeand himselfe.

*Tho.* Oh that was some loue of yours, sifter.

*Hej.* A loue of mine? infayth I would he were  
 No others loue but mine.

*Bia.* Indeeede he seemd to be a gentleman of an ex-  
 195 ceding fayre disposition, and of very excellent good partes.

*Exit Hejperida, Biancha.*

*Tho.* Her loue, by Iesu: my wifes minion,  
 Fayre disposition? excellent good partes?

What, THOMAS? where is this knave?

CASH. Here, sir.

WEL. Come, let's goe: this is one of my brothers ancient humours, this.

STEP. I am glad, no body was hurt by his ancient 10  
humour.

KITE. Why, how now, brother, who enforft this  
brawle?

DOW. A sort of lewd rake-hells, that care neither for  
god, nor the deuill! And, they muft come here to reade 15  
ballads, and rogerie, and trash! Ile marre the knot of  
'hem ere I sleepe, perhaps: especially BOB, there: he  
that's all manner of shapes! and *Songs, and sonnets*, his  
fellow.

BRID. Brother, indeed, you are too violent, 20  
To sudden, in your humour: and, you know  
My brother WEL-FREDS temper will not beare [49]  
Anie reproofe, chiefly in fuch a prefence,  
Where every flight difgrace, he fhould receiue,  
Might wound him in opinion, and respect. 25

DOWN. Respect? what talke you of respect 'mong fuch,  
As ha' nor fparke of manhood, nor good manners?  
'Sdeynes I am afham'd, to heare you! respect?

BRID. Yes, there was one a ciuill gentleman,  
And very worthily demean'd himfelfe! 30

KITE. O, that was fome loue of yours, fifter!

BRID. A loue of mine? I would it were no worfe,  
brother!

You'lld pay my portion fooner, then you thinke for.

DAME. Indeed, he feem'd to be a gentleman of an 35  
exceeding faire difpofition, and of verie excellent good  
parts!

KITE. Her loue, by heauen! my wifes minion!  
Faire difpofition? excellent good parts?

11 [Exeunt Wel. Step. E. Kno. Bob. and Brai. G

23 [Exit. G

37 [Exeunt dame Kitely and Bridget. G

S'hart, these phraes are intollerable,  
 Good partes ? how should she know his partes ? well : well,  
 200 It is too playne, too cleare : *Pizo*, come hether.  
 What are they gone ?

*Pi.* I fir they went in.

*Tho.* Are any of the gallants within ?

*Pi.* No fir they are all gone.

205 *Tho.* Art thou sure of it ?

*Pi.* I fir I can assure you.

*Tho.* *Pizo* what gentleman was that they prayf'd fo ?

*Pizo.* One they call him signior *Lorenzo*, a fayre young gentleman fir.

210 *Tho.* I, I thought so : my minde gaue me as much :  
 Sblood ile be hangd if they haue not hid him in the houle,  
 Some where, ile goe search, *Pizo* go with me,  
 Be true to me and thou shalt finde me bountifull. *Exeunt.*

## SCENA QVINTA.

*Enter CoB, to him Tib.*

*Cob.* What *Tib*, *Tib*, I say.

[58] *Tib.* How now, what cuckold is that knockes so hard ?  
 Oh husband ift you, whats the newes ?

*Cob.* Nay you haue stonnd me I fayth ? you hue giuen  
 5 me a knocke on the forehead, will sticke by me : cuckold ?  
 Swoundes cuckolde ?

*Tib.* Away you foole did I know it vvas you that knockt,

Come, come, you may call me as bad vwhen you list.

10 *Cob.* May I ? swoundes *Tib* you are a whore :

*Tib.* S'hart you lie in your throte.

*Cob.* How the lye ? and in my throte too ? do you  
 long to be stabd, ha ?



Death, these phraſes are intollerable! 40  
 Good parts? how ſhould thee know his parts?  
 His parts? Well, well, well, well, well, well!  
 It is too plaine, too cleere: THOMAS, come hither.  
 What, are they gone? CASH. I, fir, they went in.  
 My miſtris, and your ſiſter—— 45

KITE. Are any of the gallants within!

CASH. No, fir, they are all gone.

KITE. Art thou ſure of it?

CASH. I can aſſure you, fir.

KITE. What gentleman was that they praiſ'd ſo, 50  
 THOMAS?

CASH. One, they call him maſter KNO'WELL, a hand-  
 ſome yong gentleman, fir.

KITE. I, I thought ſo: my mind gaue me as much.  
 He die, but they haue hid him i' the houſe, 55  
 Somewhere; He goe and ſearch: goe with me, THOMAS.  
 Be true to me, and thou ſhalt find me a maſter.

### ACT IIII. SCENE IIII.

COB, TIB:

What TIB, TIB, I ſay.

TIB. How now, what cuckold is that knocks ſo  
 hard? O, huſband, iſt you? what's the newes?

COB. Nay, you haue ſtonn'd me, Ifaith! you ha'  
 giu'n me a knock o' the forehead, will ſtick by me! 5  
 cuckold? 'Slid, cuckold?

TIB. Away, you foole, did I know it was you, that  
 knockt?

Come, come, you may call me as bad, when you liſt. [50]

COB. May I? TIB, you are a whore. 10

TIB. You lye in your throte, huſband.

COB. How, the lye? and in my throte too? doe  
 you long to bee ſtab'd, ha?

57 [*Exeunt. G The Lane before Cob's Houſe. Enter Cob. G*

1 What] Cob [*knocks at the door*] What G 2 Tib [*within.*] G

3 hard. [*Enter Tib. G*

*Tib.* Why you are no souldier ?

<sup>15</sup> *Cob.* Masse thats true, vvhen vvvas *Bobadilla* heare ? that *Rogue*, that *Slaue*, that fencing *Burgullian* ? ile tickle him I faith.

*Tib.* Why vvhat's the matter ?

*Cob.* Oh he hath basted me rarely, sumptiously : but  
<sup>20</sup> I haue it heare vvill fause him, oh the *doctor*, the honestest old *Troian* in all *Italy*, I do honour the very flea of his dog : a plague on him he put me once in a villanous filthy feare : marry it vanisht away like the smooke of *Tobacco* : but I vvvas smookt foundly firft, I thanke the Diuell,  
<sup>25</sup> and his good *Angell* my gueft : vvell vvife : or *Tib* (vvhich you vvill) get you in, and locke the doore I charge you, let no body into you : not *Bobadilla* himfelfe ; nor the diuell in his likenesse ; you are a vvoman ; you haue flefh and blood enough in you ; therefore be not tempted ;  
<sup>30</sup> keepe the doore fhut vpon all cummers.

*Tib.* I vvarrant you there fhall no body enter heare vvithout my consent.

*Cob.* Nor with your consent sweete *Tib* and fo I leaue you.

<sup>35</sup> *Tib.* Its more then you know, vvwhether you leaue me fo.

*Cob.* How ? *Tib.* Why sweete.

*Cob.* Tut sweete, or foure, thou art a flower,  
 Keepe close thy doore, I aske no more. *Exeunt.*

## SCENA SEXTA.

*Enter Lorenzo iu. Prospero, Stephano, Musco.*

*Lo. iu.* Well *Musco* performe this bufineffe happily,  
 [59] And thou makeft a conquest of my loue foreuer,

*Prof.* I fayth now let thy spirites put on their best habit,

TIB. Why, you are no souldier, I hope?

COB. O, must you be stab'd by a souldier? Maffe, <sup>15</sup> that's true! when was BOBADILL here? your Captayne? that rogue, that foist, that fencing *Burgullian*? Ile tickle him, ifaith.

TIB. Why, what's the matter? trow!

COB. O, he has basted me, rarely, sumptuously! but <sup>20</sup> I haue it here in black and white; for his black, and blew: shall pay him. O, the Iustice! the honestest old braue *Troian* in *London*! I doe honour the very flea of his dog. A plague on him though, he put me once in a villanous filthy feare; mary, it vanisht away, like the <sup>25</sup> smoke of *tabacco*: but I was smok't soundly firft. I thanke the deuill, and his good angell, my gueft. Well, wife, or TIB (which you will) get you in, and lock the doore, I charge you, let no body in to you; wife, no body in, to you: those are my wordes. Not Captayne <sup>30</sup> BOB himselfe, nor the fiend, in his likenesse; you are a woman; you haue flesh and bloud enough in you, to be tempted: therefore, keepe the doore, shut, vpon all commers.

TIB. I warrant you, there shall no body enter here, <sup>35</sup> without my consent.

COB. Nor, with your consent, sweet TIB, and so I leaue you.

TIB. It's more, then you know, whether you leaue me so. 40

COB. How?

TIB. Why, sweet.

COB. Tut, sweet, or lowre, thou art a flowre,  
Keepe close thy dore, I aske no more.



## ACT IIII. SCENE V.

ED. KNO'WELL, WELL-BRED, STEPHEN,  
BRAYNE-WORME.

WELL BRAYNE-WORME, performe this businesse, happily,  
And thou makest a purchase of my loue, for-euer,  
WEL. Ifaith, now let thy spirits vse their best facul-

*A Room in the Windmill Tavern. Enter E. Knowell, Wellbred, Stephen, and Brainworm disguised as before. G*  
2 for-euer,] foreuer. 1640+

5 But at any hand remember thy message to my brother.  
For theres no other meanes to start him ?

*Mus.* I warrant you sir, feare nothing I haue a nimble  
foule that hath wakt all my imaginatiue forces by this  
time, and put them in true motion : vvhat you haue  
10 poffest me withall ? Ile discharge it amply fir. Make  
no question. *Exit Mus/co.*

*Prof.* Thats vvell sayd *Mus/co* : fayth firha how doft  
thou, aproue my vvit in this deuise ?

*Lo. iu.* Troth vvell, howfoeuer ? but excellent if it  
15 take.

*Prof.* Take man : vvhy it cannot chuse but take, if  
the circumstances miscarry not, but tell me zealously :  
doft thou affect my filter *Heſperida* as thou pretendest ?

*Lo. iu.* *Proſpero* by Iefu.

20 *Prof.* Come do not protest I beleue thee : I fayth  
ſhe is a virgine of good ornament, and much modeſtie,  
vnleſſe I conceiud very worthely of her, thou ſhouldest  
not haue her.

*Lo. iu.* Nay I thinke it a queſtion whether I ſhall  
25 haue her for all that.

*Prof.* Sblood thou ſhalt haue her, by this light thou  
ſhalt ?

*Lo. iu.* Nay do not ſweare.

*Prof.* By *S. Marke* thou ſhalt haue her : ile go fetch  
30 her preſently, poynt but where to meete, and by this  
hand ile bring her ?

*Lo. iu.* Hold, hold, what all pollicie dead ? no pre-  
uention of miſchiefes ſtirring.

*Prof.* Why, by what ſhall I ſweare by ? thou ſhalt  
35 haue her by my foule.

*Lo. iu.* I pray the haue patience I am ſatiſfied : *Pro-  
ſpero* omit no offered occaſion, that may make my deſires  
compleate I beſeech thee.

*Prof.* I warrant thee.

*Exeunt.*

ties. but, at any hand, remember the message, to my brother: for, there's no other meanes, to start him. 5

BRAY. I warrant you, sir, feare nothing: I haue a nimble soule ha's wakt all forces of my phant'fie, by this time, and put 'hem in true motion. What you haue possesse mee withall, Ile discharge it amply, sir. Make it no question. 10

WEL. Forth, and prosper, BRAYNE-WORME. Faith, [51] NED, how dost thou approue of my abilities in this deuise?

E. KN. Troth, well, howsoever: but, it will come excellent, if it take.

WEL. Take, man? why, it cannot choose but take, 15 if the circumstances miscarrie not: but, tell me, ingenuously, dost thou affect my sister BRIDGET, as thou pretend'ft?

E. KN. Friend, am I worth beliefe?

WEL. Come, doe not protest. In faith, shee is a maid 20 of good ornament, and much modestie: and, except I conceiu'd very worthily of her, thou shouldest not haue her.

E. KN. Nay, that I am afraid will bee a question yet, whether I shall haue her, or no?

WEL. Slid, thou shalt haue her; by this light, thou 25 shalt.

E. KN. Nay, doe not sweare.

WEL. By this hand, thou shalt haue her: Ile goe fetch her, presently. Point, but where to meet, and as I am an honest man, I'll bring her. 30

E. KN. Hold, hold, be temperate.

WEL. Why, by—what shall I sweare by? thou shalt haue her, as I am—

E. KN. 'Pray thee, be at peace, I am satisfied: and doe beleue, thou wilt omit no offered occasion, to make 35 my desires compleat.

WEL. Thou shalt see, and know, I will not.

## [60] ACTVS QVARTVS, SCENA PRIMA.

*Enter Lorenzo senior, Peto, meeting Mu/co.*

*Peto.* Was your man a souldier fir.

*Lo.* I a knaue I tooke him vp begging vpon the way,  
This morning as I was cumming to the citie,

Oh? heare he is; come on, you make fayre speede:

5 Why? whereon Gods name haue you beene so long?

*Mu/s.* Mary (Gods my comfort) where I thought I  
should haue had little comfort of your worships seruice:

*Lo.* How so?

*Mu/s.* Oh God fir? your cumming to the citie, &  
10 your entertaynement of men, and your sending me to  
watch; indeede, all the circumstances are as open to your  
sonne as to your selfe.

*Lo.* How should that be? vnlesse that villaine *Mu/co*  
Haue told him of the letter, and disclosed

15 All that I strictly chargd him to conceale? tis foe.

*Mu/s.* I fayth you haue hit it: tis so indeede.

*Lo.* But how should he know thee to be my man.

*Mu/s.* Nay fir, I cannot tell; vnlesse it were by the  
blacke arte? is not your sonne a scholler fir?

20 *Lo.* Yes; but I hope his soule is not allied  
To such a diuelish practise; if it were,  
I had iust cause to weepe my part in him,  
And curse the time of his creation.

But where didst thou finde them *Porten/sio*?

25 *Mu/s.* Nay fir, rather you should aske where the found  
me? for ile be sworne I was going along in the streete,  
thinking nothing, when (of a suddayne) one calles, *Sig-  
nior Lorenzos man*: another, he cries, *souldier*: and thus  
halfe a dosen of them, till they had got me within doores,  
30 where I no sooner came, but out flies their rapiers and



## ACT III. SCENE VI.

FORMALL, KNO'WELL, BRAYNE-WORME.

WAs your man a fouldier, fir?

KNO. I, a knaue, I tooke him begging o' the way,  
This morning, as I came ouer *More*-fields!O, here he is! yo' haue made faire speed, beleeeue me:  
Where, i' the name of floth, could you be thus—— 5BRAY. Mary, peace be my comfort, where I thought  
I should haue had little comfort of your worships seruice.

KNO. How so?

BRAY. O, fir! your comming to the citie, your enter-  
tainment of me, and your sending me to watch—indeed, 10  
all the circumstances either of your charge, or my im-  
ployment, are as open to your sonne, as to your selfe!KNO. How should that be! vnlesse that villaine,  
BRAYNE-WORME,Haue told him of the letter, and discouer'd 15  
All that I strictly charg'd him to conceale? 'tis so!

BRAY. I am, partly, o' the faith, 'tis so indeed.

KNO. But, how should he know thee to be my man?

BRAY. Nay, fir, I cannot tell; vnlesse it bee by the [52]  
black art! 20

Is not your sonne a scholler, fir?

KNO. Yes, but I hope his soule is not allied

Vnto such hellish practife: if it were,

I had iust cause to weepe my part in him,

And curse the time of his creation. 25

But, where didst thou find them, FITZ-SWORD?

BRAY. You should rather aske, where they found me,  
fir, for, Ile bee sworne I was going along in the street,  
thinking nothing, when (of a suddain) a voice calls, M'.  
KNO-WEL's man; another cries, fouldier: and thus, halfe 30  
a dosen of 'hem, till they had cal'd me within a house  
where I no sooner came, but thy seem'd men, and out

*The Old Jewry. Enter Formall, and Knowell. G A Street. Wh,*  
*Ga 3 [Enter Brainworm disguised as before. G 5 i'the]*  
*i' 1716 6 be] by 1640, 1692, 1716 32 thy] they 1640+ exc. Ga*

all bent agaynst my breft, they fwore fome two or three  
hundreth oathes, and all to tell me I was but a dead  
man, if I did not confesse where you were, and how I  
was imployed, and about what, which when they could  
35 not get out of me: (as Gods my iudge, they should haue  
kild me first) they lockt me vp into a roome in the toppe  
[61] of a house, where by great miracle (hauing a light hart)  
I flidde downe by a bottome of packthread into the  
streete, and so scapt: but maister, thus much I can assure  
40 you, for I heard it while I was lockt vp: there were a  
great many merchants and rich citizens wiues with them  
at a banquet, and your sonne *Signior Lorenzo*, has poynted  
one of them to meete anone at one *Cobs* house, a water-  
bearers? that dwelles by the wall: now there you shall  
45 be sure to take him: for fayle he will not.

*Lo.* Nor will I fayle to breake this match, I doubt not;  
Well: go thou along with maister doctors man,

And stay there for me? at one *Cobs* house sayst thou. *Exit.*

*Muf.* I fir, there you shall haue him: when can you  
50 tell? much wench, or much sonne: sblood when he has  
stayd there three or foure houres, traueilling with the  
expectation of somewhat; and at the length be deliuered  
of nothing: oh the sport that I should thē take to look  
on him if I durst but now I meane to appeare no more  
55 afore him in this shape: I haue another tricke to act yet?  
oh that I were so happy, as to light vpon an ounce now  
of this doctors clarke: God saue you fir,

*Peto.* I thanke you good fir.

*Muf.* I haue made you stay somewhat long fir.

60 *Peto.* Not a whit fir, I pray you what fir do you  
meane: you haue beene lately in the warres fir it seemes.

*Muf.* I Marry haue I fir.

*Peto.* Troth fir, I would be glad to bestow a pottle of  
wine of you if it please you to accept it.

flue al their rapiers at my bosome, with some three or  
foure score oathes to accompanie 'hem, & al to tel me,  
I was but a dead man, if I did not confesse where you <sup>35</sup>  
were, and how I was imployed, and about what ; which,  
when they could not get out of me (as I protest, they  
must ha' difsected, and made an *Anatomie* o' me, first,  
and so I told 'hem) they lockt mee vp into a roome i'  
the top of a high house, whence, by great miracle (hauing <sup>40</sup>  
a light heart) I slid downe, by a bottom of pack-thred,  
into the street, and so scapt. But, sir, thus much I can  
assure you, for I heard it, while I was lockt vp, there  
were a great many rich merchants, and braue citizens  
wiues with 'hem at a feast, and your sonne, M<sup>r</sup>. EDWARD, <sup>45</sup>  
with-drew with one of 'hem, and has pointed to meet  
her anon, at one COBS house, a water-bearer, that dwells  
by the wall. Now, there, your worship shall be sure to  
take him, for there he preyes, and faile he will not.

KNO. Nor, will I faile, to breake his match, I doubt not. <sup>50</sup>  
Goe thou, along with Iustice CLEMENT's man,  
And stay there for me. At one COBS house, sai'ft thou ?

BRAY. I sir, there you shall haue him. Yes ? In-  
uifible ? Much wench, or much sonne ! 'Slight, when  
hee has staid there, three or foure houres, traueilling with <sup>55</sup>  
the expectation of wonders, and at length be deliuer'd  
of aire : Ô, the sport, that I should then take, to looke  
on him, if I durst ! But, now, I meane to appeare no  
more afore him in this shape. I haue another trick, to  
act, yet. O, that I were so happy, as to light on a <sup>60</sup>  
nupson, now, of this Iustices nouice. Sir, I make you  
stay somewhat long.

FORM. Not a whit, sir. 'Pray you, what doe you  
meane ? sir ?

BRAY. I was putting vp some papers——

65



FORM. You ha' beene lately in the warres, fir, it seemes.

BRAY. Mary haue I, fir; to my losse: and expence of all, almost——

FORM. Troth fir, I would be glad to bestow a pottle<sup>70</sup> of wine o' you, if it please you to accept it——

65 *Muf.* Oh Lord fir.

*Peto.* But to heare the manner of you feruifes, and your deuifes in the warres, they fay they be very strange, and not like thofe a man reades in the Romane hiftories.

*Muf.* Oh God no fir, why at any time when it please  
70 you, I fhall be ready to defcourfe to you what I know :  
and more to fomewhat.

*Peto.* No better time then now fir, wee le goe to the *Meeremaide* there we fhall haue a cuppe of neate wine, I pray you fir let me request you.

[62] *Muf.* Ile follow you fir, he is mine owne I fayth.

*Exeunt.*

*Enter Babadillo, Lorenzo iu. Matheo, Stephano.*

*Mat Signior* did you euer fee the like cloune of him, where we vvere to day : *signior Prosperos* brother ? I thinke the vvhole earth cannot shew his like by Iefu.

*Lo.* We vvere now fpeaking of him, *signior Bobadillo*  
80 telles me he is fallen foule of you two.

*Mat.* Oh I fir, he threatned me with the baftinado.

*Bo.* I but I think I taught you a trick this morning for that. You fhall kill him without all question : if you be fo minded.

85 *Mat.* Indeede it is a moft excellent tricke.

*Bo.* Oh you do not giue fpirit enough to your motion, you are too dull, too tardie : oh it muft be done like lightning, hay ?

*Mat.* Oh rare.

90 *Bob.* Tut tis nothing and't be not done in a——

*Lo. iu.* Signior did you neuer play with any of our maifters here.

BRAY. O, fir——

FORM. But, to heare the manner of your seruices, and your deuices in the warres, they say they be very strange, and not like those a man reads in the *Romane* <sup>75</sup> histories, or sees, at *Mile-end*.

BRAY. No, I assure you, fir, why, at any time when [53] it please you, I shall be readie to discourse to you, all I know: and more too, somewhat.

FORM. No better time, then now, fir; wee'll goe to <sup>80</sup> the wind-mill: there we shall haue a cup of neate grift, wee call it. I pray you, fir, let mee request you, to the wind-mill.

BRAY. Ile follow you, fir, and make grift o' you, if I haue good lucke. <sup>85</sup>

### ACT IIII. SCENE VII.

MATTHEW, ED. KNO'WELL, BOBADILL,  
STEPHEN, DOWNE-RIGHT.

*To them.*

SIR, did your eyes euer tast the like clowne of him, where we were to day, M<sup>r</sup>. WEL-BRED's halfe brother? I thinke, the whole earth cannot shew his paralell, by this day-light.

E. KN. We were now speaking of him: Captayne <sup>5</sup> BOBADIL tells me, he is fall'n foule o' you, too.

MAT. O, I, fir, he threatned me, with the bastinado.

BOB. I, but I thinke, I taught you preuention, this morning, for that—You shall kill him, beyond question: if you be so generously minded. <sup>10</sup>

MAT. Indeed, it is a most excellent trick!

79 [*Aside.* G      85 [*Aside.*] [*Exeunt.* G      Moorfields. Enter  
Mathew, E. Knowell, Bobadill, and Stephen. G      A Street. Wh,  
Ga      11 [*Fences.* G





BOB. O, you doe not giue fpirit enough, to your motion, you are too tardie, too heauie! Ô, it muft be done like lightning, hay?

MAT. Rare Captayne!

15

BOB. Tut, 'tis nothing, and 't be not done in a—  
*punto!*

E. KN. Captaine, did you euer proue your felfe, vpon any of our mafters of defence, here?

12 *He practises at a poft.] Practises at a poft with his cudgel.* G

*Mat.* Oh good fir.

*Bob.* Nay for a more instance of their preposterous  
95 humor, there came three or foure of them to me, at a  
gentlemans house, where it was my chance to bee resident  
at that time, to intreate my prefence at their scholes, and  
withall so much importund me, that (I protest to you as  
I am a gentleman) I was ashamed of their rude demeanor  
100 out of all measure: vvell, I tolde them that to come to  
a publique schoole they should pardon me, it was oppo-  
site to my humor, but if so they would attend me at  
my lodging, I protested to do them what right or fauour  
I could, as I was a gentleman. &c.

105 *Lo. iu.* So fir, then you tried their skill.

*Bob.* Alasse soone tried: you shall heare fir, within  
two or three dayes after, they came, and by Iesu good  
signior beleue me, I grac't them exceedingly, shewd  
them some two or three trickes of preuention, hath got  
110 them since admirable credit, they cannot denie this; and  
yet now they hate me, and why? because I am excellent,  
and for no other reason on the earth.

*Lo. iu.* This is strange and vile as euer I heard.

[63] *Bob.* I will tell you fir vpon my first comming to the  
115 citie, they assaulted me some three, foure, fve, six, of  
them together as I haue walkt alone, in diuers places of  
the citie; as vpon the exchange, at my lodging, and at  
my ordinarie: where I haue driuen them afore me the  
whole length of a streete, in the open view of all our  
120 gallants, pittying to hurt them beleue me; yet all this  
lenety will not depresse their spleane: they will be doing  
with the Pismier, rayfing a hill, a man may spurne abroad  
with his foote at pleasure: by my soule I could haue  
slayne them all, but I delight not in murder: I am loth  
125 to beare any other but a bastinado for them, and yet

MAT. O, good fir! yes, I hope, he has. 20

BOB. I will tell you, fir. Vpon my first comming to the citie, after my long trauaile, for knowledge (in that mysterie only) there came three, or foure of 'hem to me, at a gentlemans houle, where it was my chance to be resident, at that time, to intreat my prefence at their 25 scholes, and withall so much importun'd me, that (I protest to you as I am a gentleman) I was asham'd of their rude demeanor, out of all measure: well, I told 'hem, that to come to a publike schoole, they should pardon me, it was opposite (in *diameter*) to my humour, but, if 30 so they would giue their attendance at my lodging, I protested to doe them what right or fauour I could, as I was a gentleman, and so forth.

E. KN. So, fir, then you tried their skill?

BOB. Alas, soone tried! you shall heare fir. Within 35 two or three daies after, they came; and, by honestie, faire fir, beleeue mee, I grac't them exceedingly, shew'd them some two or three tricks of preuention, haue purchas'd 'hem, since, a credit, to admiration! they cannot denie this: and yet now, they hate mee, and why? 40 because I am excellent, and for no other vile reason on the earth.

E. KN. This is strange, and barbarous! as euer I [54] heard!

BOB. Nay, for a more instance of their preposterous 45 natures, but note, fir. They haue assaulted me some three, foure, fiue, fixe of them together, as I haue walkt alone, in diuers skirts i' the towne, as *Turne-bull*, *White-chappell*, *Shore-ditch*, which were then my quarters, and since vpon the *Exchange*, at my lodging, and at my ordinarie: where 50 I haue driuen them afore me, the whole length of a street, in the open view of all our gallants, pittying to



hurt them, belecue me. Yet, all this lenitie will not ore-  
come their spleene: they will be doing with the pismier,  
rayfing a hill, a man may spurne abroad, with his foot, <sup>55</sup>  
at pleasure. By my felfe, I could haue flaine them all,  
but I delight not in murder. I am loth to beare any  
other then this bastinado for 'hem: yet, I hold it good

I hould it good pollicie not to goe difarmd, for though I be skilfull, I may be suppressd with multitudes.

*Lo. iu.* I by Iesu may you fir and (in my conceite) our whole nation should sustayne the losse by it, if it were so.

<sup>130</sup> *Bob.* Alasse no : whats a peculier man, to a nation ? not seene.

*Lo. iu.* I but your skill fir.

*Bob.* Indeede that might be some losse, but who respects it ? I will tel you Signior (in priuate) I am a  
<sup>135</sup> gentleman, and liue here obscure, and to my selfe : but were I known to the Duke (obserue me) I would vndertake (vpon my heade and life) for the publike benefit of the state, not onely to spare the intire liues of his subiects ingenerall, but to saue the one halfe : nay there partes  
<sup>140</sup> of his yeerely charges, in houlding warres generally agaynst all his enemies ? and how will I do it thinke you ?

*Lo. iu.* Nay I know not, nor can I conceiue.

*Bo.* Marry thus, I would select 19 more to my selfe, throughout the land, gentlemē they should be of good  
<sup>145</sup> spirit ; strong & able constitutiō, I would chuse thē by an instinct, a trick that I haue : & I would teach these 19. the special tricks, as your *Punto*, your *Reuerso*, your *Stoccato*, your *Imbroccato*, your *Passado*, your *Montaunto*, till they could all play very neare or altogether as well as my selfe.  
<sup>150</sup> this done ; say the enemy were forty thousand strong : we twenty wold come into the field the tenth of *March*, or therabouts ; & would challengge twenty of the enemy ? they could not in there honor refuse the combat : wel, we  
 [64] would kil them ; challenge twentie more, kill them ; twentie  
<sup>155</sup> more, kill them ; twentie more, kill them too ; and thus would we kill euery man, his twentie a day, thats twentie score ; twentie score, thats two hundreth ; two hundreth a day, fīue dayes a thousand : fortie thousand ; fortie times fīue, fīue times fortie, two hundreth dayes killes  
<sup>160</sup> them all, by computation, and this will I venture my life

politie, not to goe difarm'd, for though I bee skilfull,  
I may bee opprefs'd with multitudes. 60

E. KN. I, beleue me, may you fir : and (in my conceit)  
our whole nation should sustaine the losse by it, if it were so.

BOB. Alas, no : what's a peculiar man, to a nation ?  
not seene.

E. KN. O, but your skill, fir ! 65

BOB. Indeed, that might be some losse ; but, who  
respects it ? I will tell you, fir, by the way of priuate,  
and vnder seale ; I am a gentleman, and liue here ob-  
scure, and to my selfe : but, were I knowne to her Maiestie,  
and the Lords (obserue mee) I would vnder-take (vpon 70  
this poore head, and life) for the publike benefit of the  
state, not only to spare the intire liues of her subiects  
in generall, but to saue the one halfe, nay, three parts  
of her yeerely charge, in holding warre, and against what  
enemie foeuer. And, how would I doe it, thinke you ? 75

E. KN. Nay, I know not, nor can I conceiue.

BOB. Why thus, fir. I would select nineteene, more,  
to my selfe, throughout the land ; gentlemen they should  
bee of good spirit, strong, and able constitution, I would  
choose them by an instinct, a character, that I haue : 80  
and I would teach these nineteene, the speciall rules, as  
your *Punto*, your *Reuerfo*, your *Stoccata*, your *Imbroccata*,  
your *Passada*, your *Montanto* : till they could all play  
very neare, or altogether as well as my selfe. This  
done, say the enimie were fortie thousand strong, we 85  
twentie would come into the field, the tenth of *March*,  
or thereabouts ; and wee would challenge twentie of the  
enimie ; they could not, in their honour, refuse vs, well,  
wee would kill them : challenge twentie more, kill them ;  
twentie more, kill them ; twentie more, kill them too ; 90  
and thus, would wee kill, euery man, his twentie a day,  
that's twentie score ; twentie score, that's two hundreth ;  
two hundreth a day, fise dayes a thousand ; fortie thou-  
sand ; fortie times fise, fise times fortie, two hundreth  
dayes kills them all vp, by computation. And this, will 95

to performe: provided there be not treason practised vpon vs.

*Lo. iu.* Why are you so sure of your hand at all times?

*Bob.* Tut, neuer mistrust vpon my soule.

<sup>165</sup> *Lo. iu.* Masse I would not stand in signior *Giuliano* state, then; And you meete him, for the wealth of *Florence*.

*Bob.* Why signior, by Iesu if hee were heare now: I would not draw my weapon on him, let this gentleman doe his mind, but I wil bastinado him (by heauen) &

<sup>170</sup> euer I meete him.

*Mat.* Fayth and ile haue a fling at him.

*Enter Giuliano and goes out agayne.*

*Lo. iu.* Looke yonder he goes I thinke.

*Gui.* Sblood vvhath lucke haue I, I cannot meete vvith these bragging rascalls.

<sup>175</sup> *Bob.* Its not he: is it?

*Lo. iu.* Yes fayth it is he?

*Mat.* Ile be hangd then if that vvere he.

*Lo. iu.* Before God it vvas he: you make me sweare.

*Step.* Vpon my saluation it vvas hee.

<sup>180</sup> *Bob.* Well had I thought it had beene he: he could not haue gone so, but I cannot be induc'd to beleue it vvas he yet.

*Enter Giulliano.*

*Gui.* Oh gallant haue I found you? draw to your tooles, draw, or by Gods vvill ile thresfh you.

<sup>185</sup> *Bob.* Signior heare me?

*Gui.* Draw your vveapons then:

*Bob.* Signior, I neuer thought it till now: body of S. *George*, I haue a vvarrant of the peace serued on me euen now, as I came along by a vvaterbearer, this  
<sup>190</sup> gentleman saw it, signior *Matheo*.



I venture my poore gentleman-like carcasfe, to performe (prouided, there bee no treason practis'd vpon vs) by faire, and discreet manhood, that is, ciuilly by the sword.

E. KN. Why, are you so fure of your hand, Cap- [55]  
taine, at all times ? 100

BOB. Tut, neuer misse thrust, vpon my reputation with you.

E. KN. I would not stand in DOWNE-RIGHTS state, then, an' you meet him, for the wealth of any one street in *London*.

BOB. Why, fir, you mistake me ! if he were here 105  
now, by this welkin, I would not draw my weapon on him ! let this gentleman doe his mind : but, I will bastinado him (by the bright funne) where-euer I meet him.

MAT. Faith, and Ile haue a fling at him, at my distance.

E. KN. Gods so', looke, where he is : yonder he goes. 110

DOW. What peeuisht luck haue I, I cannot meet with these bragging raskalls ?

BOB. It's not he ? is it ?

E. KN. Yes faith, it is he ?

MAT. Ile be hang'd, then, if that were he. 115

E. KN. Sir, keepe your hanging good, for some greater matter, for I assure you, that was he.

STEP. Vpon my reputation, it was hee.

BOB. Had I thought it had beene he, he must not haue gone so : but I can hardly be induc'd, to beleeeue, 120  
it was he, yet.

E. KN. That I thinke, fir. But see, he is come againe !

DOW. O, PHAROAHS foot, haue I found you ? Come, draw, to your tooles : draw, gipsie, or Ile thresh you.

BOB. Gentleman of valour, I doe beleeeue in thee, 125  
heare me——

DOW. Draw your weapon, then.

BOB. Tall man, I neuer thought on it, till now (body of me) I had a warrant of the peace, serued on me, euen now, as I came along, by a water-bearer ; this gentleman 130  
saw it, M<sup>r</sup>. MATTHEW.

[65] *Giu.* The peace? Sblood, you vvill not draw?

*Matheo runnes away.*

*Lo. iu.* Hold signior hold, *He beates him and disarmes*  
vnder thy fauour forebeare. *him.*

*Giu.* Prate agayne as you like this you vvhoreson  
195 cowardly rascall, youle controule the poynt yōu? your  
confort hee is gone? had he stayd he had shard vvith  
yow infayth. *Exit Giulliano.*

*Bob.* Well gentlemen beare vvitnesse I vvas bound  
to the peace, by Iesu.

200 *Lo. iu.* Why and though you vvere fir, the lawe  
alowes you to defend your selfe; thats but a poore excuse.

*Bob.* I cannot tell; I neuer sustayned the like disgrace  
(by heauen) fure I vvas strooke vvith a Plannet then,  
for I had no power to touch my vveapon. *Exit.*

205 *Lo. iu.* I like inough I haue heard of many that haue  
beene beaten vnder a plannet; goe get you to the Surgions,  
fblood and these be your tricks, your passados, & your  
Mountauntos ilenone of them: oh God that this age should  
bring foorth snch creatures? come cofen.

210 *Step.* Masse ile haue this cloke.

*Lo. iu.* Gods vvill: its *Giullianos.*

*Step.* Nay but tis mine now, another might haue tane  
it vp aswell as I, ile vveare it so I vvill.

*Lo. iu.* How and he see it, heele challenge it assure  
215 your selfe.

*Step.* I but he shall not haue it; ile say I bought it.

*Lo. iu.* Aduise you cofen, take heede he giue not you  
as much. *Exeunt.*

Dow. 'Sdeath, you will not draw, then ?

BOB. Hold, hold, vnder thy fauour, forbear.

Dow. Prate againe, as you like this, you whorefon *He beates him, and*  
foift, you. You'le controll the point, you ? Your comfort *disarmes*  
is gone ? had he staid, he had shar'd with you, fir. *him: Mat-*  
*thew run-*

BOB. Well, gentlemen, beare witnesse, I was bound *nes away.*  
to the peace, by this good day.

E. KN. No faith, it's an ill day, Captaine, neuer  
reckon it other : but, say you were bound to the peace, 140  
the law allowes you, to defend your selfe : that'll proue  
but a poore excuse.

BOB. I cannot tell, fir. I desire good construction,  
in faire sort. I neuer sustain'd the like disgrace (by  
heauen) sure I was strooke with a plannet thence, for I 145  
had no power to touch my weapon.

E. KN. I, like inough, I haue heard of many that  
haue beene beaten vnder a plannet : goe, get you to a  
surgean. 'Slid, an' these be your tricks, your *passada's*,  
and your *mountanto's*, Ile none of them. O, manners ! 150  
that this age should bring forth such creatures ! that [56]  
Nature should bee at leifure to make hem ! Come, couffe.

STEP. Masse, Ile ha' this cloke.

E. KN. Gods will, 'tis DOWNE-RIGHT's.

STEP. Nay, it's mine now, another might haue tane 155  
vp, aswell as I : Ile weare it, so I will.

E. KN. How, an' he see it ? hee'll challenge it, assure  
your selfe.

STEP. I, but he shall not ha' it ; Ile say, I bought it.

E. KN. Take heed, you buy it not, too deare, couffe. 160

135 your] you Ga      136 [Exit. G      150 them. [Exit Bob-  
adill. G      156 tane vp] tane't vp 1640+ exc. Ga  
160 [Exeunt. G

*Enter Thorello, Prospero, Biancha, Heſperida.*

*Tho.* Now truſt me *Proſpero* you were much to blame,  
220 T'incenſe your brother and diſturbe the peace,  
Of my poore houſe, for there be ſentinelles,  
That euery minute vvatch to giue alarames,  
Of ciuill vvarre, vvithout adiection,  
Of your aſſiſtance and occaſion.

225 *Prof.* No harme done brother I vvarrant you : ſince  
[66] there is no harme done, anger coſts a man nothing : and  
a tall man is neuer his owne man til he be angry, to keep  
his valure in obſcuritie : is to keepe himſelfe as it were  
in a cloke-bag : vvhatſ a muſition vnleſſe he play ? vvhatſ  
230 a tall man vnleſſe he fight ? for indeede all this my  
brother ſtands vpon abſolutely, and that made me fall  
in vvith him ſo reſolutely.

*Bia.* I but vvhat harme might haue come of it ?

*Prof.* Might ? ſo might the good warme cloathes your  
235 huſband vveares be poyſond for any thing he knowes,  
or the vvholeſome vvine he drunke euen now at the table.

*Tho.* Now God forbid : O me ? now I remember,  
My vvife drunke to me laſt ; and changd the cuppe,  
And bad me vvare this curſed fute to day,  
240 See, if God ſuffer murder vndiſcouered ?

I feele me ill ; giue me ſome Mithredate,  
Some Mithredate and oyle ; good ſiſter fetch me,  
O, I am ſicke at hart : I burne, I burne ;  
If you will ſaue my life goe fetch it mee.

245 *Prof.* Oh ſtrange humor my very breath hath poy-  
ſond him.

*Heſ.* Good brother be content, what do you meane,

## ACT III. SCENE VIII.

KITELY, WEL-BRED, DAME KIT. BRID-  
GET, BRAYNE-WORME,  
CASH.

NOW, trust me brother, you were much to blame,  
T' incense his anger, and disturbe the peace,  
Of my poore house, where there are sentinells,  
That euery minute watch, to giue alarmes,  
Of ciuill warre, without adiection  
Of your assistance, or occasion.

WELL. No harme done, brother, I warrant you : since  
there is no harme done. Anger costs a man nothing :  
and a tall man is neuer his owne man, till he be angrie.  
To keepe his valure in obscuritie, is to keepe himselfe,  
as it were, in a cloke-bag. What's a musitian, vnlesse  
he play ? what's a tall man, vnlesse he fight ? For,  
indeed, all this, my wife brother stands vpon, absolutely :  
and, that made me fall in with him, so resolutely.

DAME. I, but what harme might haue come of it,  
brother ?

WELL. Might, sifter ? so, might the good warme  
clothes, your husband weares, be poyson'd, for any thing  
he knowes : or the wholesome wine he drunke, euen now.  
at the table——

KITE. Now, god forbid : O me. Now, I remember,  
My wife drunke to me, last ; and chang'd the cup :  
And bade me weare this curfed sute to day.  
See, if heau'n suffer murder vndiscour'd !  
I feele me ill ; giue me some *mithridate*,  
Some *mithridate* and oile, good sifter, fetch me ;  
O, I am sicke at heart ! I burne, I burne.  
If you will saue my life, goe, fetch it me.

WELL. O, strange humour ! my verie breath ha's  
poyson'd him.

BRID. Good brother, be content, what doe you meane ?

*A Room in Kitley's House. Enter Kitley, Wellbred, dame Kitley,  
get. G*

The strength of these extreame conceites will kill you ?

*Bia.* Befhrew your hart blood, brother *Prospero*,  
250 For putting such a toy into his head.

*Prof.* Is a fit familie, a toy ? will he be poyfond with  
a familie ?

Brother *Thorello*, what a strange and vaine imagination  
is this ?

255 For shame be wiser, of my soule theres no such matter.

*Tho.* Am I not sicke ? how am I then not poyfond ?  
Am I not poyfond ? how am I then so sicke ?

*Bia.* If you be sicke, your owne thoughts make you  
sicke.

260 *Prof.* His iealoucie is the poyson he hath taken.

*Enter Musco like the doctors man.*

*Mus.* Signior *Thorello* my maister doctor *Clement*  
salutes you, and desires to speake with you, with all  
speede possible.

*Tho.* No time but now ? well ile waite vpon his worfhip,

265 *Pizo, Cob*, ile seeke them out, and set them sentinelles  
[67] till I returne. *Pizo, Cob, Pizo.* *Exit.*

*Prof.* *Musco*, this is rare, but how gotst thou this  
apparel of the doctors man.

*Mus.* Marry sir. My youth would needes bestow the  
270 wine of me to heare some martiall discourse ; where I so  
marshald him, that I made him monstrous drunke, &  
becaule too much heate vvas the cause of his distemper,  
I stript him starke naked as he lay along a sleepe, and  
borrowed his sewt to deliuer this counterfeite message in,  
275 leauing a rustie armoure, and an olde browne bill to  
watch him ; till my returne : which shall be when I haue  
paund his apparell, and spent the monie perhappes.

*Prof.* Well thou art a madde knaue *Musco*, his ab-  
sence will be a good subiect for more mirth : I pray the  
280 returne to thy young maister *Lorenzo*, and will him to  
meete me and *Hesperida* at the Friery presently : for here

The strength of these extreme conceits, will kill you.

DAME. Befhrew your heart-bloud, brother WELL-BRED, now; for putting such a toy into his head. [57]

WELL. Is a fit *simile*, a toy? will he be poyson'd<sup>35</sup> with a *simile*?

Brother KITELY, what a strange, and idle imagination is this? For shame, bee wiser. O' my soule, there's no such matter.

KITE. Am I not ficke? how am I, then, not poyson'd?<sup>40</sup> Am I not poyson'd? how am I, then, so ficke?

DAME. If you be ficke, your owne thoughts make you ficke.

WELL. His iealousie is the poyson, he ha's taken.

BRAY. M<sup>r</sup>. KITELY, my master, Iustice CLEMENT, salutes you; and desires to speake with you, with all possible speed. *He comes disguis'd like Justice Clements man.*

KITE. No time, but now? when, I thinke, I am ficke? very ficke! well, I will wait vpon his worship. THOMAS, COB, I must seeke them out, and set 'hem sentinells, till I returne. THOMAS, COB, THOMAS.<sup>50</sup>

WELL. This is perfectly rare, BRAYNE-WORME! but how got'st thou this apparell, of the Iustices man?

BRAY. Mary fir, my proper fine pen-man, would needs bestow the grift o'me, at the wind-mil, to hear some martial discourse; where so I marshal'd him, that I made him drunke, with admiration! &, because, too much heat was the cause of his distemper, I stript him starke naked, as he lay along asleepe, and borrowed his sute, to deliuer this counterfeit message in, leauing a rustie armor, and an old browne bill to watch him, till my returne: which<sup>60</sup> shall be, when I ha' pawn'd his apparell, and spent the better part o' the money, perhaps.

WELL. Well, thou art a successfull merry knaue, BRAYNE-WORME, his absence will be a good subiect for more mirth. I pray thee, returne to thy yong master,<sup>65</sup> and will him to meet me, and my sister BRIDGET, at the tower instantly: for, here, tell him, the house is so stor'd

44 [Enter Brainworm disguised in Formal's clothes. G 50 [Exit. G 51 BRAYNE-WORME! [takes him aside.] G 55 fo I] I so G+ exc. N, Ga

tell him the house is so sturde with iealousie, that there is no roome for loue to stand vpight in : but ile vse such meanes she shall come thether, and that I thinke will  
 285 meete best with his desires : Hye thee good *Musco*.

*Mus*. I goe fir.

*Exit*.

*Enter Thorello to him Pizo.*

*Tho*. Ho *Pizo*, *Cob*, where are these villaines troe ?  
 Oh, art thou there ? *Pizo* harke thee here :  
 Marke what I say to thee, I must goe forth ;  
 290 Be carefull of thy promise, keepe good watch,  
 Note euery gallant and obserue him well,  
 That enters in my absence to thy mistrisse ;  
 If she would shew him roomes, the least is stale,  
 Follow them *Pizo* or els hang on him,  
 295 And let him not go after, marke their looks ?  
 Note if she offer but to see his band,  
 Or any other amorous toy about him,  
 But prayse his legge, or foote, or if she say,  
 [68] The day is hotte, and bid him feele her hand,  
 300 How hot it is, oh thats a monstrous thing :  
 Note me all this, sweete *Pizo* ; marke their fighes,  
 And if they do but vvisper breake them off,  
 Ile beare thee out in it : wilt thou do this ?  
 Wilt thou be true sweete *Pizo* ?

305 *Pi*. Most true fir.

*Tho*. Thankes gentle *Pizo* : vvhether is *Cob* ? now : *Cob* ?

*Exit Thorello.*

*Bia*. Hees euer calling for *Cob*, I vvonder how hee employes *Cob* foe.

*Prof*. Indeede lister to aske how he employes *Cob*,  
 310 is a necessary question for you that are his vvife, and a



with ieaiousie, there is no roome for loue, to stand vp-right in. We must get our fortunes committed to some larger prison, say; and, then the tower, I know no better<sup>70</sup> aire: nor where the libertie of the house may doe vs more present seruice. Away.

KITE. Come hether, THOMAS. Now, my secret's ripe,  
And thou shalt haue it: lay to both thine eares.  
Harke, what I say to thee. I must goe forth, THOMAS.<sup>75</sup>  
Be carefull of thy promise, keepe good watch,  
Note euery gallant, and obserue him well,  
That enters in my absence, to thy mistress:  
If shee would shew him roomes, the iest is stale,  
Follow 'hem, THOMAS, or else hang on him,<sup>80</sup>  
And let him not goe after; marke their lookes;  
Note, if shee offer but to see his band,  
Or any other amorous toy, about him;  
But praise his legge; or foot; or if shee say,  
The day is hot, and bid him feele her hand,<sup>85</sup>  
How hot it is; Ô, that's a monstrous thing! [58]  
Note me all this, good THOMAS, marke their fighes,  
And, if they doe but whisper, breake 'hem off:  
Ile beare thee out in it. Wilt thou doe this?  
Wilt thou be true, my THOMAS? CAS. As truth's<sup>90</sup>  
selfe, fir.

KITE. Why, I beleue thee: where is COB, now? COB?

DAME. Hee's euer calling for COB! I wonder, how  
hee employes COB, so!

WELL. Indeed, sister, to aske how hee imploies COB,<sup>95</sup>  
is a necessarie question for you, that are his wife, and

72 [Exit Brai. Re-enter Kiteley, talking aside to Cash. G

92 [Exit. G

thing not very easie for you to be satisfied in: but this  
 ile assure you *Cobs* wife is an excellent baud indeede: and  
 oftentimes your husband hauntes her house, marry to  
 vvhat end I cannot altogether accuse him, imagine you  
 325 vvhat you thinke conuenient: but I haue knowne fayre  
 hides haue foule hartes eare now, I can tell you.

*Bia.* Neuer sayd you truer then that brother? *Pizo*  
 fetch your cloke, and goe vvith me, ile after him presently:  
 I vvould to Chrif I could take him there I fayth.

*Exeunt Pizo and Biancha.*

320 *Prof.* So let them goe: this may make sport anone,  
 now my fayre sifter *Hesperida*: ah that you knew how  
 happy a thing it vvere to be fayre and bewtiful?

*Hel.* That toucheth not me brother.

*Prof.* Thats true: thats euen the fault of it, for in-  
 325 deede bewtie stands a woman in no stead, vnles it procure  
 her touching: but sifter vvwhether it touch you or noe, it  
 touches your bewties, and I am sure they will abide the  
 touch, and they doe not a plague of al ceruse say I, and  
 it touches me to inpart. though not in thee. Well,  
 330 theres a deare and respected friend of mine sifter, stands  
 very strongly affected towards you, and hath vowed to  
 inflame vvhole bonafires of zeale in his hart, in honor  
 of your perfections, I haue already engaged my promise  
 [69] to bring you where you shal heare him conferme much  
 335 more then I am able to lay downe for him: Signior *Lo-  
 renzo* is the man: vvhat say you sifter shall I intreate so  
 much fauour of you for my friend, is too direct and  
 attend you to his meeting? vpon my foule he loues you  
 extremely, approue it sweete *Hesperida* vvill you?

340 *Hel.* Fayth I had very little confidence in mine owne  
 constancie if I durst not meete a man: but brother *Pro-  
 pero* this motion of yours saouours of an olde knight ad-  
 uenturers seruant, me thinkes.

a thing not very easie for you to be satisfied in : but this Ile assure you, COBS wife is an excellent bawd, sifter, and, often-times, your husband hants her house, mary, to what end, I cannot altogether accuse him, imagine<sup>100</sup> you what you thinke conuenient. But, I haue knowne, faire hides haue foule hearts, e're now, sifter.

DAME. Neuer said you truer then that, brother, so much I can tell you for your learning. THOMAS, fetch your cloke, and goe with me, Ile after him presently :<sup>105</sup> I would to fortune, I could take him there, ifaith. Il'd returne him his owne, I warrant him.

WELL. So, let 'hem goe : this may make sport anon. Now, my faire sifter in-law, that you knew, but how happie a thing it were to be faire, and beautifull?<sup>110</sup>

BRID. That touches not me, brother.

WELL. That's true ; that's euen the fault of it : for, indeede, beautie stands a woman in no stead, vnlesse it procure her touching. But, sifter, whether it touch you, or no, it touches your beauties ; and, I am sure, they<sup>115</sup> will abide the touch ; an' they doe not, a plague of all ceruse, say I : and, it touches mee to in part, though not in the—Well, there's a deare and respected friend of mine, sifter, stands very strongly, and worthily affected toward you, and hath vow'd to inflame whole bone-<sup>120</sup> fires of zeale, at his heart, in honor of your perfections. I haue alreadie engag'd my promise to bring you, where you shall heare him confirme much more. NED KNO'-WELL is the man, sifter. There's no exception against the partie. You are ripe for a husband ; and a minutes<sup>125</sup> losse to such an occasion, is a great trespassse in a wife beautie. What say you, sifter ? On my foule hee loues you. Will you giue him the meeting ?

BRID. Faith, I had very little confidence in mine owne constancie, brother, if I durst not meet a man :<sup>130</sup> but this motion of yours, fauours of an old knight-ad-uenturers seruant, a little too much, me thinks.

*Prof.* Whats that sifter.

345 *Hef.* Marry of the squire.

*Prof.* No matter *Heſperida* if it did, I vvould be ſuch an one for my friend, but ſay, will you goe?

*Hef.* Brother I will, and bleſſe my happy ſtarres.

*Enter Clement and Thorello.*

*Clem.* Why vvhat villanie is this? my man gone  
350 on a falſe meſſage, and runne away vvhen he has done, vvhy vvhat trick is there in it trow? 1. 2. 3. 4. and 5.

*Tho.* How: is my wife gone foorth, vvhere is ſhe ſifter?

*Hef.* Shees gone abroad vvith *Pizo*.

*Tho.* Abrode vvith *Pizo*? oh that villaine dors me,  
355 He hath diſcouered all vnto my vvife,

Beaſt that I vvas to truſt him: vvhither vvvent ſhe?

*Hef.* I know not fir.

*Prof.* Ile tell you brother vvhither I ſuſpect ſhees gone.

*Tho.* Whither for Gods ſake?

360 *Prof.* To *Cobs* houſe I beleeeue: but keepe my counſayle.

*Tho.* I vvill, I vvill, to *Cobs* houſe? doth ſhe haunt *Cobs*,  
Shees gone a purpoſe now to cuckold me,  
With that lewd rascal, vvho to vvinne her fauour,  
Hath told her all.

*Exit.*

365 *Clem.* But did you miſtreſſe ſee my man bring him a meſſage.

*Prof.* That vve did maifter doctor.

*Clem.* And vvhither vvvent the knaue?

[70] *Prof.* To the Tauerne I thinke fir.

370 *Clem.* What did *Thorello* giue him any thing to ſpend for the meſſage he brought him? if he did I ſhould commend my mans vvit exceedingly if he vvould make himſelfe drunke, vvith the ioy of it, farewell Lady, keepe good rule you two: I beſeech you now: by Gods marry  
375 my man makes mee laugh.

*Exit.*

*Prof.* What a madde Doctor is this? come ſifter lets away.  
*Exeunt.*

WELL. What's that, sifter?

BRID. Mary, of the squire.

WELL. No matter if it did, I would be such an one <sup>135</sup> for my friend, but see! who is return'd to hinder vs?

KITE. What villanie is this? call'd out on a false message?

This was some plot! I was not sent for. BRIDGET,  
Where's your sifter? BRID. I thinke shee be gone <sup>140</sup>  
forth, sir. [59]

KITE. How! is my wife gone forth? whether for  
gods sake?

BRID. Shee's gone abroad with THOMAS.

KITE. Abroad with THOMAS? oh, that villaine dors <sup>145</sup>  
me.

He hath discover'd all vnto my wife!

Beast that I was, to trust him: whither, I pray you,  
went shee?

BRID. I know not, sir. <sup>150</sup>

WELL. Ile tell you, brother, whither I suspect shee's  
gone.

KITE. Whither, good brother?

WELL. To COBS house, I beleue: but, keepe my  
counsaile. <sup>155</sup>

KITE. I will, I will: to COBS house? doth shee hant  
COBS?

Shee's gone a' purpose, now, to cuckold me,  
With that lewd raskall, who, to win her fauour,  
Hath told her all. WEL. Come, hee's once more gone. <sup>160</sup>  
Sifter, let's loofe no time; th' affaire is worth it.

136 [*Re-enter* Kately. G

160 all [*Exit*. G

161 [*Exeunt*. G

*Enter Matheo and Bobadillo.*

*Mat.* I vvonder signior vvhat they vvill fay of my going away: ha?

<sup>380</sup> *Bob.* Why, what fhould they fay? but as of a difcreet gentleman.

Quick, wary, respectfull of natures,  
Fayre liniamentes, and thats all.

*Mat.* Why fo, but what can they fay of your beating?

<sup>385</sup> *Bob.* A rude part, a touch with foft wood, a kinde of groffe batterie vfed, layd on ftrongly: borne moft patiently, and thats all.

*Mat.* I but would any man haue offered it in *Venice*?

*Bob.* Tut I affure you no: you fhall haue there your  
<sup>390</sup> *Nobilis*, your *Gentelezza*, come in brauely vpon your reuerfe, ftand you clofe, ftand you ferme, ftand you fayre, faue your retrico with his left legge, come to the affaulto with the right, thruft with braue fteele, defie your bafe wood. But wherefore do I awake this remembrance?  
<sup>395</sup> I was bewicht by Iefu: but I will be reuengd.

*Mat.* Do you heare ift not beft to get a warrant and haue him arefted, and brought before doctor *Clement*.

*Bob.* It were not amiffe would we had it.

*.Enter Mulco.*

*Mat.* Why here comes his man, lets fpeake to him.

<sup>400</sup> *Bob.* Agreed, do you fpeake.

*Mat.* God faue you fir.

*Muf.* With all my hart fir?

*Mat.* Sir there is one *Giulliano* hath abufd this gentle-  
[71] man and me, and we determine to make our amendes  
<sup>405</sup> by law, now if you would do vs the fauour to procure vs a warrant for his areft of your maifter, you fhall be well confidered I affure, I fayth fir.

*Muf.* Sir you know my feruice is my liuing, fuch

## ACT III. SCENE IX.

MATTHEW, BOBADIL, BRAYNE-WORME,  
DOWNE-RIGHT.

*To them.*

I Wonder, Captayne, what they will say of my going away? ha?

BOB. Why, what should they say? but as of a discreet gentleman? quick, warie, respectfull of natures faire lineaments: and that's all?

MAT. Why, so! but what can they say of your beating?

BOB. A rude part, a touch with soft wood, a kind of grosse batterie vs'd, laid on strongly, borne most patiently: and that's all.

MAT. I, but, would any man haue offered it in *Venice*? as you say?

BOB. Tut, I assure you, no: you shall haue there your *Nobilis*, your *Gentelezza*, come in brauely vpon your *reuerse*, stand you close, stand you firme, stand you faire, saue your *retricato* with his left legge, come to the *assalto* with the right, thrust with braue steele, defie your base wood! But, wherefore doe I awake this remembrance? I was fascinated, by IVPITER: fascinated: but I will be vn-witch'd, and reueng'd, by law.

MAT. Doe you heare? ift not best to get a warrant, and haue him arrested, and brought before Iustice CLEMENT?

BOB. It were not amisse, would we had it.

MAT. Why, here comes his man, let's speake to him.

BOB. Agreed, doe you speake.

MAT. Saue you, fir.

BRAY. With all my heart, fir?

MAT. Sir, there is one DOWNE-RIGHT, hath abus'd this gentleman, and my selfe, and we determine to make our amends by law; now, if you would doe vs the fauour, to procure a warrant, to bring him afore your master, [60] you shall bee well considered, I assure you, fir.

BRAY. Sir, you know my seruice is my liuing, such

*A Street. Enter Mathew, and Bobadill. G*  
worm disguised as Formal. G

22 [*Enter Brain-*

fauours as these gotten of my maister is his onely prefer-  
410 ment, and therefore you must consider me, as I may make  
benefit of my place.

*Mat.* How is that?

*Mus.* Fayth fir, the thing is extraordinarie, and the  
gentleman may be of great accompt: yet be what he will,  
415 if you will lay me downe five crownes in my hand, you  
shall haue it, otherwise not.

*Mat.* How shall we do signior? you haue no monie.

*Bob.* Not a crosse by Iesu.

*Mat.* Nor I before God but two pence: left of my two  
420 shillings in the morning for vvine and cakes, let's giue  
him some pawne.

*Bob.* Pawne? we haue none to the value of his  
demaunde.

*Mat.* Oh Lord man, ile pawne this iewell in my eare,  
425 and you may pawne your filke stockins, and pull vp your  
bootes, they will neare be mift.

*Bob.* Well and there be no remedie: ile step aside  
and put them of.

*Mat.* Doe you heare fir, we haue no store of monie at  
430 this time, but you shall haue good pawnes, looke you fir,  
this Iewell, and this gentlemans filke stockins, because  
we would haue it dispatcht ere we went to our chambers.

*Mus.* I am content fir, I will get you the warrant pre-  
sently whats his name say you (*Giulliano.*)

435 *Mat.* I, I, *Giulliano.*

*Mus.* What manner of man is he?

*Mat.* A tall bigge man fir, he goes in a cloake most  
commonly of filke ruffet: layd about with ruffet lace.

*Mus.* Tis very good fir.

440 *Mat.* Here fir, heres my iewell?

[72] *Bob.* And heare are stockins.



fauours as theſe, gotten of my maſter, is his only preferment, and therefore, you muſt conſider me, as I may make benefit of my place.

35

MAT. How is that? fir.

BRAY. Faith fir, the thing is extraordinarie, and the gentleman may be, of great accompt: yet, bee what hee will, if you will lay mee downe a brace of angells, in my hand, you ſhall haue it, otherwiſe not.

40

MAT. How ſhall we doe, Captayne? he aſkes a brace of angells, you haue no monie?

BOB. Not a croſſe, by fortune.

MAT. Nor I, as I am a gentleman, but two pence, left of my two ſhillings in the morning for wine, and a rediſh: let's find him ſome pawne.

BOB. Pawne? we haue none to the value of his demand.

MAT. O, yes. I'll pawne this iewell in my eare, and you may pawne your filke ſtockings, and pull vp your bootes, they will ne're be miſt: It muſt be done, now.

50

BOB. Well, an' there be no remedie: Ile ſtep aſide, and pull 'hem off.

MAT. Doe you heare, fir? wee haue no ſtore of monie at this time, but you ſhall haue good pawnes: looke you, fir, this iewell, and that gentlemans filke ſtockings, becauſe we would haue it diſpatcht, e're we went to our chambers.

BRAY. I am content, fir; I will get you the warrant preſently, what's his name, ſay you? DOWNE-RIGHT?

MAT. I, I, GEORGE DOWNE-RIGHT.

60

BRAY. What manner of man is he?

MAT. A tall bigge man, fir; hee goes in a cloke, moſt commonly, of filke ruſſet, laid about with ruſſet lace.

BRAY. 'Tis very good, fir.

MAT. Here fir, here's my iewell?

65

BOB. And, here, are ſtockings.

52 [*Withdraws.* G

66 Bob. [*returning.*] G

*Muj.* Well gentlemen ile procure this vvaarrant presently, and appoynt you a varlet of the citie to serue it, if youle be vpon the Realto anone, the varlet shall meete  
 445 you there.

*Mat.* Very good sir I vvish no better.

*Exeunt Bobadilla and Matheo.*

*Muj.* This is rare, now vvill I goe pawne this cloake of the doctors mans at the brokers for a varlets fute, and be the varlet my selfe, and get eyther more pawnes, or  
 450 more money of *Giulliano* for my arreft. *Exit.*

# ACTVS QVINTVS. SCENA PRIMA.

*Enter Lorenzo senior.*

*Lo. je.* Oh heare it is, I am glad I haue found it now, Ho? vvho is vvithin heare? *Enter Tib.*

*Tib.* I am within sir, whats your pleasure?

*Lo. je.* To know vvho is vvithin besides your selfe.

5 *Tib.* Why sir, you are no constable I hope?

*Lo. je.* O feare you the constable? then I doubt not, You haue some guesfts within deferue that feare, Ile fetch him ftraight.

*Tib.* A Gods name sir.

10 *Lo. je.* Go to, tell me is not the young *Lorenzo* here?

*Tib.* Young *Lorenzo*, I saw none such sir, of mine honestie.

*Lo. je.* Go to, your honestie flies too lightly from you: Theres no way but fetch the constable.

15 *Tib.* The constable, the man is mad I think. *Claps to the doore.*

*Enter Pizo, and Biancha.*

*Pizo.* Ho, vvho keepes houle here?

*Lo. je.* Oh, this is the female copel-mate of my sonne. Now shall I meete him ftraight.

*Bia.* Knocke *Pizo* pray thee.

BRAY. Well, gentlemen, Ile procure you this warrant presently, but, who will you haue to serue it?

MAT. That's true, Captaine : that must be confider'd.

BOB. Bodie o' me, I know not ! 'tis seruice of danger ? 70

BRAY. Why, you were best get one o' the varlets o' the citie, a serieant. Ile appoint you one, if you please.

MAT. Will you, sir ? why, we can with no better.

BOB. Wee'll leaue it to you, sir.

BRAY. This is rare ! now, will I goe pawne this 75  
cloke of the Iustice's mans, at the brokers, for a varlets  
fute, and be the varlet my selfe ; and get either more  
pawnes, or more monie of DOWNE-RIGHT, for the arrest.

## ACT III. SCENE X.

[61]

KNO'WEL, TIB, CASH, DAME KITELY,  
KITELY, COB.

O H, here it is, I am glad : I haue found it now.

Ho ? who is within, here ?

TIB. I am within, fir, what's your pleasure ?

KNO. To know, who is within, besides yourselfe.

TIB. Why, fir, you are no constable, I hope ? 5

KNO. O ! feare you the constable ? then, I doubt not.

You haue some guests within, deserue that feare,

Ile fetch him straight. TIB. O' gods name, fir.

KNO. Goeto. Come, tell me, Is not yong KNO'WEL, here ?

TIB. Yong KNO-WEL ? I know none such, fir, o' mine 10  
honestie !

KNO. Your honestie ? dame, it flies too lightly from you :  
There is no way, but, fetch the constable.

TIB. The constable ? the man is mad, I thinke.

CAS. Ho, who keeps house, here ? 15

KNO. O, this is the female copef-mate of my sonne ?  
Now shall I meet him straight. DAME. Knock, THO-  
MAS, hard.

74 [*Exeunt, Bob. and Mat. G* 78 [*Exit, G The Lane before Cob's*  
*House. Enter Knowell. G* 3 Tib. [*within.*] G 8 straight. [*Enter*  
Tib. G 14 [*Exit, and claps to the door. Enter dame Kitley and Cash. G*

20 *Pi.* Ho good vvife.

*Tib.* Why vvhat's the matter vvith you. *Enter Tib.*

*Bia.* Why vvoman, grieues it you to ope your doore ?  
Belike you get something to keepe it shut.

*Tib.* What meane these questions pray ye ?

[73] *Bia.* So ftrange you make it ? is not *Thorello* my  
tryed husband here.

*Lo. je.* Her husband ?

*Tib.* I hope he needes not be tryed here.

*Bia.* No dame : he hoth it not for neede but pleasure.

30 *Tib.* Neyther for neede nor pleasure is he here.

*Lo. je.* This is but a deuife to balke me vvith al ;  
Soft whoes this ? *Enter Thorello.*

*Bia.* Oh fir, haue I fore-ftald your honeft market ?  
Found your clofe walkes ? you ftand amazd now, do you ?

35 I fayth (I am glad) I haue fmokt you yet at laft ;  
Whats your iewell trow ? In : come lets fee her ;  
Fetch foorth your hufwife, dame ; if fhe be fayrer  
In any honeft iudgement then my felfe,  
He be content vvith it : but fhe is chaunge,

40 She feedes you fat ; fhe foothes your appetite,  
And you are well : your vvife an honeft vvoman,  
Is meate twife fod to you fir ; A you trecher.

*Lo. je.* She cannot counterfeit this palpably.

*Tho.* Out on thee more then ftumpets impudencie,  
45 Stealft thou thus to thy hauntes ? and haue I taken,  
Thy baud, and thee, and thy companion ?  
This hoary headed letcher, this olde goate  
Clofe at your villanie, and wouldft thou fcufe it,  
With this ftale harlots left, accusing me ?

50 O ould incontinent, doft thou not fhamme,  
When all thy powers inchaftitie is fpent,

CAS. Ho, good wife? TIB. Why, what's the matter with you? 20

DAME. Why, woman, grieues it you to ope' your doore? Belike, you get something, to keepe it shut.

TIB. What meane these questions, 'pray yee?

DAME. So strange you make it? is not my husband, here? 25

KNO. Her husband!

DAME. My tryed husband, master KITELY.

TIB. I hope, he needes not to be tryed, here.

DAME. No, dame: he do's it not for need, but pleasure.

TIB. Neither for need, nor pleasure, is he here. 30

KNO. This is but a deuice, to balke me withall. Soft, who is this? 'Tis not my sonne, disguised?

DAME. O, sir, haue I fore-stald your honest market? *Shee spies her husband come; and runnes to him.* Found your close walkes? you stand amaz'd, now, doe you? I faith (I am glad) I haue smokt you yet at last!

What is your iewell trow? In: come, lets see her;

(Fetch forth your hufwife, dame) if shee be fairer,

In any honest iudgement, then my selfe,

Ile be content with it: but, shee is change,

Shee feedes you fat, shee soothes your appetite, 40

And you are well? your wife, an honest woman, [62]

Is meat twice sod to you, sir? O, you trecher!

KNO. Shee cannot counterfeit thus palpably.

KITE. Out on thy more then strumpets impudence!

Steal'ft thou thus to thy haunts? and, haue I taken 45

*pointing to old no'well.* Thy bawd, and thee, and thy companion,

This horie-headed letcher, this old goat,

Close at your villanie, and would'ft thou 'scuse it,

With this stale harlots iest, accusing me?

*To him.* O, old incontinent, do'ft not thou shame, 50

When all thy powers in chaftitie is spent,

19 wife? [*Re-enter Tib. G* 31 [*Enter Kitley, muffled in his cloak. G* 44 strumpets] strumpet 1640+ exc. Wh, N, Ga

To haue a minde fo hot? and to entife  
And feede the intifements of a luftfull woman?

*Bia.* Out I defie thee I, defembling wretch:

55 *Tho.* Defie me ftrumpet? afke thy paunder here,  
Can he denie it? or that wicked elder.

*Lo. fen.* Why heare you signior?

*Tho.* Tut, tut, neuer fpeake,  
Thy guiltie confcience will difcouer thee:

60 *Lo. fe.* What lunacie is this that haunts this man?

[74] *Enter Giulliano.*

*Giu.* Oh fifter did you fee my cloake?

*Bia.* Not I, I fee none.

*Giu.* Gods life I haue loft it then, faw you *Heſperida*?

*Tho.* *Heſperida*? is ſhe not at home

65 *Giu.* No ſhe is gone abroad, and no body can tell  
me of it at home. *Exit.*

*Tho.* Oh heauen,? abroad? what light? a harlot  
too?

Why? why? harke you, hath ſhe? hath ſhe not a  
70 brother?

A brothers houſe to keepe? to looke vnto?

But ſhe muſt fling abroad, my wife hath ſpoild her,  
She takes right after her, ſhe does, ſhe does,

Well you goody baud and—— *Enter Cob.*

75 That make your huſband ſuch a hoddody;

And you young apple ſquire, and olde cuckold maker,  
Ile haue you euery one before the Doctor,

Nay you ſhall anſwere it I chargde you goe.

*Lo. fe.* Marry withall my hart, ile goe willingly: how  
80 haue I vvronged my ſelfe in comming here.

*Bi.* Go with thee? ile go with thee to thy ſhame,  
I warrant thee.

*Cob.* Why vvhatſ the matter? vvhatſ here to doe?

*Tho.* What *Cob* art thou here? oh I am abuſd,  
85 And in thy houſe, vvast neuer man ſo vvrongd.

To haue a mind so hot? and to entice,  
And feede th' enticements of a lustfull woman?

DAME. Out, I defie thee, I, dissembling wretch.

*By Thomas.* KITE. Defie me, strumpet? aske thy pandar, here, 55  
Can he denie it? or that wicked elder?

KNO. Why, heare you, sir. KITE. Tut, tut, tut:  
neuer speake.

Thy guiltie conscience will discouer thee.

KNO. What lunacie is this, that hants this man? 60

KITE. Well, good-wife B A'D, COBS wife; and you,  
That make your husband such a hoddie-doddie;  
And you, yong apple-squire; and old cuckold-maker;  
He ha' you euery one before a Iustice:

Nay, you shall answere it, I charge you goe. 65

KNO. Marie, with all my heart, sir: I goe willingly.  
Though I doe tast this as a trick, put on me,  
To punish my impertinent search; and iustly:  
And halfe forgiue my sonne, for the deuice.

KITE. Come, will you goe? DAME. Goe? to thy 70  
shame, beleuee it.

COB. Why, what's the matter, here? What's here  
to doe?

KITE. O, COB, art thou come? I haue beene abus'd,  
And i' thy house. Neuer was man so, wrong'd! 75

*Cob.* Slid in my houle? vvho vvrongd you in my houle?

*Tho.* Marry young lust in olde, and olde in young here, Thy wifes their baud, here haue I taken them.

<sup>90</sup> *Cob.* Doe you here? did I not charge you keepe your dores shut here, and do you let them lieopen for all comers, do you scratch. *Cob beate his wife.*

*Lo. se.* Friend haue patience if she haue done wrong in this let her answere it afore the Magistrate.

<sup>95</sup> *Cob.* I, come, you shall goe afore the Doctor.

*Tib.* Nay, I will go, ile see and you may be aloud to beate your poore wife thus at euery cuckoldly knaues pleasure, the Diuell and the Pox take you all for me: vvhy doe you not goe now.

[75] *Tho.* A bitter queane, come weelee haue you tamd. *Exeunt*

*Enter Musco alone.*

*Mus.* Well of all my disguises yet now am I most like my selfe, beeing in this varlets suit, a man of my present profession neuer counterfeites till he lay holde vpon a debtor, and sayes he rests him, for then he bringes him  
<sup>105</sup> to al manner of vnrest; A kinde of little kings vve are, bearing the diminitue of a mace made like a young Harte-chocke that alwayes carries Pepper and salte in it selfe, well I know not what danger I vnder go by this exploite, pray God I come vvell of.

*Enter Bobadilla and Matheo.*

<sup>110</sup> *Mat.* See I thinke yonder is the varlet.

*Bob.* Lets go inquest of him.



COB. Slid, in my houle? my master KITELY? Who wrongs you in my houle?

KITE. Marie, yong lust in old; and old in yong, here: Thy wife's their bawd, here haue I taken 'hem.

*He falls upon his wife and eates her.* COB. How? bawd? Is my houle come to that? Am <sup>80</sup> I prefer'd thether? Did I charge you to keepe your doores shut, IS'BEL? and doe you let 'hem lie open for all commers?

KNO. Friend, know some cause, before thou beat't thy wife, <sup>85</sup>  
This's madnesse, in thee. COB. Why? is there no cause?

KITE. Yes, Ile shew cause before the Iustice, COB: Come, let her goe with me. COB. Nay, shee shall goe. [63]

TIB. Nay, I will goe. Ile see, an' you may bee allow'd to make a bundle o' hemepe, o' your right and <sup>90</sup> lawfull wife thus, at euery cuckoldly knaues pleasure. Why doe you not goe?

KITE. A bitter queane. Come, wee'll ha' you tam'd.

### ACT IIII. SCENE XI.

BRAYNE-WORME, MATTHEW, BOBADIL, STEPHEN, DOWNE-  
RIGHT.

WELL, of all my disguises, yet, now am I most like my selfe: being in this Serjeants gowne. A man of my present profession, neuer counterfeits, till hee layes hold vpon a debter, and sayes, he rests him, for then hee brings him to all manner of vnrest. A kinde of little <sup>5</sup> kings wee are, bearing the diminutiue of a mace, made like a yong artichocke, that alwayes carries pepper and salt, in it selfe. Well, I know not what danger I vndergoe, by this exploit, pray heauen, I come well of.

MAT. See, I thinke, yonder is the varlet, by his gowne. <sup>10</sup>

BOB. Let's goe, in quest of him.

93 [*Exeunt. G*      *A Street. Enter Brainworm disguised as a city serieant. G*      9 [*Enter Mathew and Bobadill. G*

*Mat.* God faue you friend, are not you here by the appoyntment of doctor *Clemants* man.

*Muf.* Yes and please you fir, he told me two gentle-  
 115 men had wild him to procure an areft vpon one signior  
*Giulliano* by a vvarrant from his maifter, vvhich I haue  
 about me.

*Mat.* It is honeftly done of you both, and fee where  
 hee coms you muft areft, vppon him for Gods fake be-  
 120 fore hee beware.

*Enter Stephano.*

*Bob.* Beare backe *Matheo* ?

*Muf.* Signior *Giulliano* I areft you fir in the Dukes  
 name.

*Step.* Signior *Giulliano* ? am I signior *Giulliano* ? I  
 125 am one signior *Stephano* I tell you, and you do not vvell  
 by Gods flid to areft me, I tell you truely ; I am not in  
 your maifters bookes, I would you fhould vvell know I :  
 and a plague of God on you for making me afrayd thus.

*Muf.* Why, how are you deceiued gentlemen ?

130 *Bob.* He weares fuch a cloake, and that deceiued vs,  
 But fee here a coms, officer, this is he.

*Enter Giulliano.*

*Giu.* Why how now signior gull : are you a turnd  
 flincher of late, come deliuer my cloake.

*Step.* Your cloake fir ? I bought it euen now in the  
 135 market.

[76] *Muf.* Signior *Giulliano* I muft areft you fir.

*Giu.* Arrest me fir, at whole fuite ?

*Muf.* At thefe two gentlemens.

*Giu.* I obey thee varlet ; but for thefe villianes——

140 *Muf.* Keepe the peace I charge you fir, in the Dukes  
 name Sir.

*Giu.* Whats the matter varlet ?

*Muf.* You muft goe before maifter doctor *Clement* fir,  
 to anfwere what thefe gentlemen will obiect agaynft you,  
 145 harke you fir, I will vfe you kindly.

MAT. 'Saue you, friend, are not you here, by appointment of Iustice CLEMENTS man.

BRAY. Yes, an't please you, fir: he told me two gentlemen had will'd him to procure a warrant from his master (which I haue about me) to be seru'd on one DOWNE-RIGHT.

MAT. It is honestly done of you both; and see, where the partie comes, you must arrest: serue it vpon him, quickly, afore hee bee aware——

BOB. Beare backe, maister MATTHEW.

BRAY. Maister DOWNE-RIGHT, I arrest you, i' the queenes name, and must carry you afore a Iustice, by vertue of this warrant.

STEP. Mee, friend? I am no DOWNE-RIGHT, I. I am master STEPHEN, you doe not well, to arrest me, I tell you, truly: I am in nobodies bonds, nor bookes, I, would you should know it. A plague on you heartily, for making mee thus afraid afore my time.

BRAY. Why, now are you deceiued, gentlemen?

BOB. He weares such a cloke, and that deceiued vs: But see, here a comes, indeed! this is he, officer.

DOWN. Why, how now, signior gull! are you turn'd filcher of late? come, deliuer my cloke.

STEP. Your cloke, fir? I bought it, euen now, in [64] open market.

BRAY. Maister DOWNE-RIGHT, I haue a warrant I must serue vpon you, procur'd by these two gentlemen.

DOWN. These gentlemen? these rascals?

BRAY. Keepe the peace, I charge you, in her Maiesties name.

DOWN. I obey thee. What must I doe, officer?

BRAY. Goe before, maister Iustice CLEMENT, to answer what they can object against you, fir. I will vse you kindly, fir.

21 [Enter Stephen in Downright's cloak. G  
right. G 39 [Offers to beat them. G 43 before.] before 1692+

*Mat.* Weele be euen with you fir, come signior *Bobadilla*, weele goe before and prepare the doctor: varlet looke to him. *Exeunt Bobadilla and Matheo.*

*Bob.* The varlet is a tall man by Iesu.

150 *Giu.* Away you rascalles,  
Signior I shall haue my cloake.

*Step.* Your cloake: I say once agayne I bought it, and ile keepe it.

*Giu.* You will keepe it?

155 *Step.* I, that I will.

*Giu.* Varlet stay, heres thy fee arrest him.

*Muf.* Signior *Stephano* I arrest you.

*Step.* Arrest me? there take your cloake: ile none of it.

160 *Giu.* Nay that shall not serue your turne, varlet, bring him away, ile goe with thee now to the doctors, and carry him along.

*Step.* Why is not here your cloake? what would you haue?

165 *Giu.* I care not for that.

*Muf.* I pray you fir.

*Giu.* Neuer talke of it; I will haue him answere it.

*Muf.* Well fir then ile leaue you, ile take this gentlemans woorde for his appearance, as I haue done yours.

170 *Giu.* Tut ile haue no woordes taken, bring him along to answere it.

*Muf.* Good fir I pitie the gentlemans case, heres your monie agayne.

[77] *Giu.* Gods bread, tell not me of my monie, bring him  
175 away I say.

*Muf.* I warrant you, he will goe with you of himselfe.

*Giu.* Yet more adoe?

*Muf.* I haue made a fayre mashe of it.

MATT. Come, let's before, and make the Iustice, Capitaine——

BOB. The varlet's a tall man! afore heaven!

DOWN. Gull, you'll gi' me my cloke?

STEP. Sir, I bought it, and I'll keepe it.

DOWN. You will. STEP. I, that I will.

50

DOWN. Officer, there's thy fee, arrest him.

BRAY. Master STEPHEN, I must arrest you.

STEP. Arrest mee, I scorn it. There, take your cloke, I'll none on't.

DOWN. Nay, that shall not serue your turne, now, fir. Officer, I'll goe with thee, to the Iustices: bring him along.

55

STEP. Why, is not here your cloke? what would you haue?

DOWN. I'll ha' you answere it, fir.

60

BRAY. Sir, I'll take your word; and this gentlemans, too: for his apparance.

DOWN. I'll ha' no words taken. Bring him along.

BRAY. Sir, I may choose, to doe that: I may take bayle.

65

DOWN. 'Tis true, you may take baile, and choose; at another time: but you shall not, now, varlet. Bring him along, or I'll swinge you.

BRAY. Sir, I pittie the gentlemans case. Here's your money againe.

70

DOW. 'Sdeynes, tell not me of my money, bring him away, I say.

BRAY. I warrant you he will goe with you of himselfe, fir.

DOW. Yet more adoe?

75

BRAY. I haue made a faire maff on't.

*Step.* Muft I goe?

*Exeunt.*

*Enter doctor Clement, Thorello, Lorenzo fe. Biancha,  
Pizo, Tib, a ſeruant or two of the Doctors.*

<sup>180</sup> *Clem.* Nay but ſtay, ſtay giue me leave; my chayre  
firha? you ſignior *Lorenzo* ſay you vvent thether to  
meete your ſonne.

*Lo. ſe.* I fir.

*Clem.* But vvho directed you thether?

<sup>185</sup> *Lo. ſe.* That did my man fir?

*Clem.* Where is hee?

*Lo. ſe.* Nay I know not now, I left him vvith your  
clarke,

And appoynted him to ſtay here for me.

<sup>190</sup> *Clem.* About vvhat time vvas this?

*Lo. ſe.* Marry betweene one and two as I take it.

*Clem.* So, what time came my man with the meſſago  
to you Signior *Thorello*?

*Tho.* After two fir.

<sup>195</sup> *Clem.* Very good, but Lady how that you were at  
*Cobs*: ha?

*Bia.* And pleaſe you fir, ile tell you: my brother *Pro-  
ſpero* tolde me that *Cobs* houſe vvas a ſuſpected place.

*Clem.* So it appeares me thinkes; but on,

STEP. Muft I goe ?

BRAY. I know no remedie, mafter STEPHEN.

DOWN. Come along, afore mee, here. I doe not loue  
your hanging looke behind. 80

STEP. Why, fir. I hope you cannot hang mee for it.  
Can hee, fellow ?

BRAY. I thinke not, fir. It is but a whipping matter,  
fure !

STEP. Why, then, let him doe his worft, I am refolute. 85

ACT V. SCENE I.

[65]

CLEMENT, KNO'WEL, KITELY, DAME

KITELY, TIB, CASH, COB,

SERVANTS.

N Ay, but ftay, ftay, giue me leaue : my chaire, firrha.  
You, mafter KNO'WELL, fay you went thither to  
meet your fonne.

KNO. I, fir.

CLEM. But, who directed you, thither ? 5

KNO. That did mine owne man, fir.

CLEM. Where is he ?

KNO. Nay, I know not, now ; I left him with your clarke :  
And appointed him, to ftay here for me.

CLEM. My clarke ? about what time, was this ? 10

KNO. Mary, betweene one and two, as I take it.

CLEM. And, what time came my man with the falfe  
meffage to you, mafter KITELY ?

KITE. After two, fir.

CLEM. Very good : but, miftris KITELY, how that 15  
you were at COBS ? ha ?

DAME. An' pleafe you, fir, Ile tell you : my brother,  
WEL-BRED, told me, that COBS houfe, was a fufpected  
place——

CLEM. So it appeares, me thinkes : but, on. 20

<sup>200</sup> *Bia.* And that my husband vsed thether dayly ;

*Clem.* No matter, so he vse himselfe vvell.

*Bia.* True fir, but you know vvhat growes by such haunts oftentimes.

*Clem.* I, ranke fruites of a iealous brayne Lady : but  
<sup>205</sup> did you finde your husband there in that case, as you suspected.

*Tho.* I found her there fir.

*Clem.* Did you so ? that alters the case ; who gaue you knowledge of your wiues beeing there ?

<sup>210</sup> *Tho.* Marry that did my brother *Prospero*.

[78] *Clem.* How *Prospero*, first tell her, then tell you after ?  
vvhere is *Prospero*.

*Tho.* Gone vvith my sifter fir, I know not vvhither.

*Clem.* Why this is a meare tricke, a deuise ; you are  
<sup>215</sup> gulled in this most grossly : alasse poore vvench vvert thou beaten for this, how now sirha vvhats the matter ?

*Enter one of the Do. men.*

*Ser.* Sir theres a gentleman in the court vvithout desires to speake vvith your vvorship.

*Clem.* A gentleman ? vvhats he ?

<sup>220</sup> *Ser.* A Souldier, fir, he sayeth.

*Clem.* A Souldier ? fetch me my armour, my sworde, quickly a souldier speake vvith me, vvhy vvhen knaues,—  
come on, come on, hold my cap there, so ; giue me my gorget, my sword stand by I vvill end your matters anone ;  
let the souldier enter, now fir vvhat haue you to say  
<sup>225</sup> to me ?



DAME. And that my husband vs'd thither, daily.

CLEM. No matter, so he vs'd himselfe well, mistris.

DAME. True sir, but you know, what growes, by such hants, often-times.

CLEM. I see, ranke fruits of a iealous braine, mistris <sup>25</sup>  
KITLEY: but, did you find your husband there, in that case, as you suspected?

KITE. I found her there, sir.

CLEM. Did you so? that alters the case. Who gaue you knowledge, of your wiues being there? <sup>30</sup>

KITE. Marie, that did my brother WEL-BRED.

CLEM. How? WEL-BRED first tell her? then tell you, after? where is WEL-BRED?

KITE. Gone with my sifter, sir, I know not whither.

CLEM. Why, this is a meere trick, a deuice; you are <sup>35</sup>  
gull'd in this most grossly, all! alas, poore wench, wert thou beaten for this?

TIB. Yes, most pittifully, and 't please you.

COB. And worthily, I hope: if it shall prove so.

CLEM. I, that's like, and a piece of a sentence. How <sup>40</sup>  
now, sir? what's the matter?

SER. Sir, there's a gentleman, i' the court without, desires to speake with your worship.

CLEM. A gentleman? what's he? [66]

SER. A souldier, sir, he saies. 45

CLEM. A souldier? take downe my armor, my sword,  
*He armes himselfe.* quickly: a souldier speake with me! why, when knaues?  
come on, come on, hold my cap there, so; giue me my  
gorget, my sword: stand by, I will end your matters,  
anon—Let the souldier enter, now, sir, what ha' you to <sup>50</sup>  
say to me?

<sup>40</sup> sentence. [*Enter a Servant.* G <sup>48</sup> on, hold] on; [*Arms himselfe.*] hold G <sup>50</sup> enter, [*Exit Servant.* *Enter Bobadill followed by Mathew.* G

*Enter Bobadillo and Matheo.*

*Bob.* By your vvorships fauour.

*Clem.* Nay keepe out fir, I know not your pretence, you fend me vvord fir you are a souldier, vvhy fir you  
 230 shall bee answered here, here be them haue beene amongst souldiers. Sir your pleasure.

*Bob.* Fayth fir so it is: this gentleman and my selfe haue beene most violently vvronged by one signior *Giulliano*: a gallant of the citie here and for my owne part  
 235 I protest, beeing a man in no sorte giuen to this filthy humor of quarreling, he hath asaulted me in the vvay of my peace: dispoyle me of mine honor, disarmed me of my vveapons, and beaten me in the open streetes: vvhen I not so much as once offered to resist him.

240 *Clem.* Oh Gods precious is this the souldier? here take my armour quickly, twill make him swoone I feare; he is not fit to looke on't, that vvill put vp a blow.

*Enter Seruant.*

*Mat.* Andt please your worship he was bound to the peace.

245 *Clem.* Why, and he were fir, his hands were not bound, were they?

[79] *Ser.* There is one of the varlets of the citie, has brought two gentlemen here vpon areft fir.

*Clem.* Bid him come in, set by the picture: *Enter Mus.*  
 250 now fir, what? signior *Giulliano*? ift you *with Giu. et* that are arefted at signior freshwaters suit here. *Stephano.*

## ACT V. SCENE II.

BOBADILL, MATTHEW.

BY your worships fauour——

CLEM. Nay, keepe out, fir, I know not your pre-  
tence, you fend me word, fir, you are a fouldier: why,  
fir, you shall bee answer'd, here, here be them haue  
beene amongst fouldiers. Sir, your pleafure. 5

BOB. Faith, fir, fo it is, this gentleman, and my felfe,  
haue beene moft vnciuilly wrong'd, and beaten, by one  
DOWNE-RIGHT, a courfe fellow, about the towne, here,  
and for mine owne part, I proteft, being a man, in no  
fort, giuen to this filthie humour of quarrelling, he hath 10  
affaulted mee in the way of my peace; difpoil'd mee  
of mine honor; dif-arm'd mee of my weapons; and rudely,  
laid me along, in the open ftreets: when, I not fo much  
as once offer'd to refift him.

CLEM. O, gods precious! is this the fouldier? here, 15  
take my armour of quickly, 'twill make him fwoune,  
I feare; hee is not fit to looke on 't, that will put vp  
a blow.

MATT. An't please your worship, he was bound to  
the peace. 20

CLEM. Why, and he were, fir, his hands were not  
bound, were they?

SER. There's one of the varlets of the citie, fir, ha's  
brought two gentlemen, here, one, vpon your worships  
warrant. 25

CLEM. My warrant?

SER. Yes, fir. The officer fay's, procur'd by thefe two.

CLEM. Bid him, come in. Set by this picture. What,  
M<sup>r</sup>. DOWNE-RIGHT! are you brought at M<sup>r</sup>. FRESH-  
WATERS fuite, here! 30

Scene II [*To them* (in margin) 1640      22 [*Re-enter* Servant. G  
28 in. [*Exit* Servant] G      28 picture. [*Enter* Downright, Stephen,  
and Brainworm *disguised as before*. G

*Giu.* I fayth maifter Doctor, and heres another brought at my fuite.

*Clem.* What are yo fir.

<sup>255</sup> *Step.* A gentleman fir ? oh vnclé ?

*Clem.* Vnclé ? vvho, *Lorenzo* ?

*Lo. je.* I Sir.

*Step.* Gods my vvitneffe my vnclé, I am vvrongd here monftroufly, he chargeth me vvith ftealing of his cloake,  
<sup>260</sup> & vvould I might neuer ftir, if I did not finde it in the ftreet by chance.

*Giu.* Oh did you finde it now ? you faide you bought it ere vvhile ?

*Step.* And you fayd I ftole it, nay now my vnclé is  
<sup>265</sup> here I care not.

*Clem.* Well let this breath a while ; you that haue caufe to complaine there, ftand foorth ; had you a vvarrant for this arreft.

*Bob.* I andt pleafe your vvorship.

<sup>270</sup> *Clem.* Nay do not fpeake in paffion fo, vvhere had you it ?

*Bob.* Of your clarke fir.

*Clem.* Thats vvell and my clarke can make vvarrants, and my hand not at them ; vvhere is the vvarrant ?  
<sup>275</sup> varlet haue you it ?

*Muf.* No fir your vvorshippes man bid me doe it ; for thefe gentlemen and he vvould be my difcharge.

*Clem.* Why fignior *Giulliano*, are you fuch a nouice to be arrefted and neuer fee the vvarrant ?

<sup>280</sup> *Giu.* Why fir, he did not arreft me.

*Clem.* No ? how then ?

*Giu.* Marry fir he came to me and fayd he muft arreft me, and he vvould vfe me kindly, and so foorth.

## ACT V. SCENE III.

DOWNE-RIGHT, STEPHEN, BRAYNE-  
WORME.

I Faith, fir. And here's another brought at my suite.

CLEM. What are you, fir?

STEP. A gentleman, fir? ô, vncle!

CLEM. Vncle? who? maister KNO'WELL?

KNO. I, fir! this is a wise kinsman of mine.

STEP. God's my witnesse, vncle, I am wrong'd here [67] monstiously, hee charges me with stealing of his cloke, and would I might neuer stirre, if I did not find it in the street, by chance.

Dow. O, did you find it, now? you said, you bought it, ere-while.

STEP. And, you said, I stole it; nay, now my vncle is here, I'll doe well enough, with you.

CLEM. Well, let this breath a while; you, that haue cause to complaine, there, stand forth: had you my warrant for this gentlemen's apprehension?

BOB. I, an't please your worship.

CLEM. Nay, doe not speake in passion so: where had you it?

BOB. Of your clarke, fir?

CLEM. That's well! an' my clarke can make warrants, and my hand not at 'hem! Where is the warrant? Officer, haue you it?

BRAY. No, fir, your worship's man, maister FORMAL, bid mee doe it, for these gentlemen, and he would be my discharge.

CLEM. Why, maister DOWNE-RIGHT, are you such a nouice, to bee seru'd, and neuer see the warrant?

Dow. Sir. He did not serue it on me.

CLEM. No? how then?

Dow. Mary, fir, hee came to mee, and said, hee must serue it, and hee would vse me kindly, and so——

Scene III. [*To them* (in margin) 1640

*Clem.* Oh Gods pittie, vvas it so fir, he must arrest  
[80] you : giue me my long sword there : helpe me of ; so,  
come on fir varlet, I must cut of your legges firha ; nay  
stand vp ile vse you kindly ; I must cut of your legges  
I say.

*Mus.* Oh good fir I beseech you, nay good maister  
290 doctor,  
Oh good fir.

*Clem.* I must do it ; there is no remedie ;  
I must cut of your legges firha.  
I must cut of your eares, you rascall I must do it ;  
295 I must cut of your nose, I must cut of your head.

*Mus.* Oh for God sake good Maister Doctor.

*Clem.* Well rise how doest thou now ? doest thou feele  
thy selfe well ? hast thou no harme ?

*Mus.* No I thanke God fir and your good worshippe.

300 *Clem.* Why so I sayd I must cut of thy legges, and  
I must cut of thy armes, and I must cut of thy head : but  
I did not do it : so you sayd you must arrest this gentle-  
man, but you did not arrest him you knaue, you flaue,  
you rogue, do you say you must arrest firha : away with  
305 him to the iayle, ile teach you a tricke for your must.

*Mus.* Good M. Doctor I beseech you be good to me.

*Clem.* Marry a God : away with him I say.

*Mus.* Nay sblood before I goe to prison, ile put on  
my olde brafen face, and disclaime in my vocation : Ile  
310 discouer thats flat, and I be committed, it shall be for  
the committing of more villainies then this, hang me,  
and I loose the least graine of my fame.

*Clem.* Why ? vwhen knaue ? by Gods marry, ile  
clappe thee by the heeles to.

315 *Mus.* Hold, hold, I pray you.

*Clem.* Whats the matter ? Itay there.

CLEM. O, gods pittie, was it so, fir? he must serue it? giue me my long-sword there, and helpe me of; so. Come on, fir varlet, I must cut off your legs, firrha: nay, <sup>35</sup> *He flourishes ouer him with his long-sword.* stand vp, Ile vse you kindly; I must cut off your legs, I say.

BRAY. O, good fir, I hefeech you; nay, good master Iustice.

CLEM. I must doe it; there is no remedie. I must <sup>40</sup> cut off your legs, firrha, I must cut off your eares, you rascall, I must doe it; I must cut off your nose, I must cut off your head.

BRAY. O, good your worship.

CLEM. Well, rife, how doest thou doe, now? doest <sup>45</sup> thou feele thy selfe well? haft thou no harme?

BRAY. No, I thanke your good worship, fir.

CLEM. Why, so! I said, I must cut off thy legs, and I must cut off thy armes, and I must cut off thy head; but, I did not doe it: so, you said, you must <sup>50</sup> serue this gentleman, with my warrant, but, you did not serue him. You knaue, you flaue, you rogue, doe you say you must? firrha, away with him, to the iayle, Ile teach you a trick, for your *must*, fir.

BRAY. Good, fir, I beseech you, be good to me. <sup>55</sup>

CLEM. Tell him he shall to the iayle, away with him, I say.

BRAY. Nay, fir, if you will commit mee, it shall bee for committing more then this: I will not loose, by my trauaile, any graine of my fame certaine. <sup>60</sup>

CLEM. How is this!

<sup>35</sup> firrha: [*Brainworm kneels.*] G  
<sup>60</sup> [*Throws off his serjeant's gown.*] G

<sup>38</sup> hefeech [beseech 1640+

*Muf.* Fayth fir afore I goe to this houle of bondage,  
I haue a cafe to vnfolde to your worshippe : which (that  
it may appeare more playne vnto your worshippes view)  
320 I do thus first of all vncafe, & appeare in mine owne  
proper nature, seruant to this gentleman : and knowne  
by the name of *Musco*.

*Lo. /e.* Ha ? *Musco*.

*Step.* Oh vncke, *Musco* has beene with my cofen and  
[81] I all this day.

*Clem.* Did not I tell you there was some deuife.

*Muf.* Nay good M. Doctor since I hane layd my selfe  
thus open to your worship : now stand strong for me, till  
the progresse of my tale be ended, and then if my vvit do  
330 not deserue your countenance : Slight throw it on a dogge,  
and let me goe hang my selfe.

*Cle.* Body of me a merry kuaue, giue me a boule of  
Sack, signior *Lorenzo*, I bespeak yonr patience in perti-  
cular, marry your eares ingenerall, here knaue, Doctor  
335 *Clement* drinckes to thee.

*Muf.* I pledge M. Doctor and't were a sea to the  
bottom.

*Cle.* Fill his boule for that, fil his boule : so, now speake  
freely.

340 *Muf.* Indeede this is it will make a man speake freely.  
But to the poynt, know then that I *Musco* (beeing some-  
what more trusted of my maister then reason required,  
and knowing his intent to *Florence*) did assume the habit  
of a poore souldier in wants, and minding by some meanes  
345 to intercept his iorney in the mid way, twixt the grandg  
and the city, I encountred him, where begging of him in  
the most accomlisht and true garbe (as they tearme it)  
contrarie to al expectation, he reclaimd me from that bad  
course of life ; entertayned me into his seruice, imployed  
350 me in his busines, possesse me with his secrets, which I  
no sooner had receiued, but (seeking my young maister,  
and finding him at this gentlemans houle) I reuealed all  
most amply : this done, by the deuife of signior *Propero*,



KNO. My man, BRAYNE-WORME! [68]

STEP. O yes, vncke. BRAYNE-WORME ha's beene with my coffen EDWARD, and I, all this day.

CLEM. I told you all, there was some deuice! 65

BRAY. Nay, excellent Iustice, since I haue laid my selfe thus open to you; now, stand strong for mee: both with your sword, and your ballance.

CLEM. Bodie o' me, a merry knaue! Giue me a bowle of sack: If hee belong to you, master KNO'WELL, 70 I bespeake your patience.

BRAY. That is it, I haue most need of. Sir, if you'll pardon me, only; I'll glorie in all the rest, of my exploits.

KNO. Sir, you know, I loue not to haue my fauours come hard, from me. You haue your pardon: though 75 I suspect you shrewdly for being of counsell with my sonne, against me.

BRAY. Yes, faith, I haue, sir; though you retain'd me doubly this morning, for your selfe: first, as BRAYNE-WORME; after, as FITZ-SWORD. I was your reform'd 80 souldier, sir. 'Twas I sent you to COBS, vpon the errand, without end.

KNO. Is it possible! or that thou should'st disguise thy language so, as I should not know thee?

and him together, I returnd (as the Rauē did to the  
 355 Arke) to mine olde maister againe, told him he should  
 finde his sonne in what maner he knows, at one *Cobs*  
 house, where indeede he neuer ment to come, now my  
 maister he to maintayne the iest, went thether, and iest  
 me with your vvorships clarke: vvho being of a most  
 360 fine supple disposition (as most of your clarkes are) prof-  
 fers me the wine, which I had the grace to accept very  
 easily, and to the tauerne we went: there after much  
 ceremonie, I made him drunke in kindenesse, stript him  
 to his shurt, and leauing him in that coole vayne, departed,  
 365 frolicke, courtier like, hauing obtayned a fuit: which fuit  
 [82] fitting me exceedingly well, I put on, and vsurping your  
 mans phraze & action, caried a message to Signior *Thorello*  
 in your name: vvhich message vvvas meerely deuised but  
 to procure his absence, while signior *Proffero* might  
 370 make a conueiance of *Hesperida* to my maister.

*Clem.* Stay, fill me the boule agayne, here; twere  
 pittie of his life vvould not cherish such a spirite: I drinke  
 to thee, fill him wine, why now do you perceiue the tricke  
 of it.

375 *Tho.* I, I, perceiue vvell vve vvvere all abused-

*Lo. je.* Well vvhat remedie?

*Clem.* Where is *Lorenzo*, and *Proffero* canst thou tell?

• *Mus.* I sir, they are at supper at the *Meeremaid*,  
 where I left your man.

380 *Clem.* Sirha goe vvarne them hether presently before  
 me: and if the hower of your fellowes resurrection be-  
 come bring him to. But forwarde, forwarde, vvhen thou  
 hadst beene at *Thorrellos*. *Exit seruant.*

*Mus.* Marry sir (comming along the streete) these two  
 385 gentlemen meet me, and very strongly supposing me to  
 be your vvorships scribe, entreated me to procure them  
 a vvarrant, for the arrest of signior *Giulliano*, I promist  
 them vpon some paire of filke stockins or a iewell, or so,  
 to do it, and to get a varlet of the citie to serue it, vvich

BRAY. O, fir, this ha's beene the day of my meta-<sup>35</sup>  
morphosis! It is not that shape alone, that I haue  
runne through, to day. I brought this gentleman,  
master KITELY, a message too, in the forme of master  
Iustices man, here, to draw him out o' the way, as well  
as your worship: while master WELL-BRED might make<sup>90</sup>  
a conueiance of misstris BRIDGET, to my yong master.

KITE. How! my sifter stolne away?

KNO. My sonne is not married, I hope!

BRAY. Faith, fir, they are both as sure as loue, a  
priest, and three thousand pound (which is her portion)<sup>95</sup>  
can make 'hem: and by this time are readie to bespeake  
their wedding supper at the wind-mill, except some friend,  
here, preuent 'hem, and inuite 'hem home.

390 vatlet I appoynted should meete them vpon the Realto  
 at such an houre, they no sooner gone, but I in a meere  
 hope of more gaine by signior *Giulliano*, went to one of  
*Satans* old Ingles a broker, & there paund your mans  
 liuerie for a varlets suite, vvvhich here vvith my selfe, I  
 395 offer vnto your vvorships consideration.

*Clem.* Well giue me thy hand: *Proh. Iuperi ingenium  
 magnum quis noscit Homerum. Illias æternum si latuisset  
 opus?* I admire thee I honor thee, and if thy maister, or  
 any man here be angry with thee, I shall suspect his wit  
 400 while I know him for it, doe you heare Signior *Thorello*,  
 Signior *Lorenzo*, and the rest of my good friendes, I pray  
 you let me haue peace when they come, I haue sent for  
 the two gallants and *Hesperida*, Gods marry I must haue  
 you friendes, how now? what noyse is there?

*Enter Ieruant, then Peto.*

405 *Ser.* Sir it is *Peto* is come home.

[83] *Cle.* *Peto* bring him hether, bring him hether, what  
 how now signior drunckard, in armes against me, ha?  
 your reason your reason for this.

*Pe.* I beseech your worship to pardon me.

410 *Clem.* Well, firha tell him I do pardon him.

*Pe.* Truly fir I did happen into bad companie by  
 chance and they cast me in a sleepe and stript me of all  
 my cloathes.

*Clem.* Tut this is not to the purpose touching your  
 415 armour, what might your armour signifie.

*Pe.* Marry fir it hung in the roome where they stript  
 me, and I borrowed it of on of the drawers, now in the

CLEM. Marie, that will I (I thanke thee, for putting me in mind on't.) Sirrah, goe you, and fetch 'hem <sup>100</sup> hither, vpon my warrant. Neithers friends haue cause to be forrie, if I know the yong couple, aright. Here, I drinke to thee, for thy good newes. But, I pray thee, what hast thou done with my man FORMALL.

BRAY. Faith, fir, after some ceremonie past, as making <sup>105</sup> him drunke, first with storie, and then with wine (but all in kindnesse) and stripping him to his shirt: I left him in that coole vaine, departed, sold your worships warrant to these two, pawn'd his luerie for that varlets gowne, to serue it in; and thus haue brought my selfe, <sup>110</sup> by my actiuitie, to your worships consideration.

CLEM. And I will consider thee, in another cup of sack. Here's to thee, which hauing drunke of, this is my sentence. Pledge me. Thou hast done, or assisted [69] to nothing, in my iudgement, but deserues to bee par- <sup>115</sup> don'd for the wit o' the offence. If thy master, or anie man, here, be angrie with thee, I shall suspect his ingine, while I know him for't. How now? what noyse is that!

SER. Sir, it is ROGER is come home.

CLEM. Bring him in, bring him in. What! drunke <sup>120</sup> in armes, against me? Your reason, your reason for this.

### ACT V. SCENE III.

FORMALL.

*To them.*

I Beseech your worship to pardon me; I happen'd into ill companie by chance, that cast me into a sleepe, and stript me of all my clothes——

CLEM. Well, tell him, I am Iustice CLEMENT, and doe pardon him: but, what is this to your armour! <sup>5</sup> what may that signifie?

FORM. And't please you, fir, it hung vp 'i the roome, where I was stript; and I borrow'd it of one o' the

101 warrant.] *Exit Servant.* G      118 [*Enter Servant. G*  
*Enter Formal in a suit of armour. G*

euening to come home in, becaufe I was loth to come through the street in my fhurt.

*Enter Lorenzo iunior, Prospero, Hefperida.*

<sup>420</sup> *Clem.* Well difarme him, but its no matter let him ftand by, who be thefe? oh young gallants; welcome, welcome, and you Lady, nay neuer fcatter fuch amazed lookes amongft vs, *Qui nil poteft fperare deſperet nihil.*

*Prof.* Faith M. Doctor thatseuen I, my hopes are ſmal,  
<sup>425</sup> and my diſpaire ſhal be as little. Brother, ſiſter, brother what cloudy, cloudy? *and will noe ſunſhine on theſe lookes appeare*, well ſince there is ſuch a tempeſt towarde, ile be the porpuiſ, ile daunce: wench be of good cheare, thou haſt a cloake for the rayne yet, where is he? S'hart  
<sup>430</sup> how now, the picture of the prodigal, go to ile haue the calfe dreſt for you at my charges.

*Lo. ſe.* Well ſonne *Lorenzo*, this dayes worke of yours hath much deceiued my hopes, troubled my peace, and ſtretcht my patience further then became the ſpirite of dutie.

<sup>435</sup> *Cle.* Nay Gods pitie ſignior *Lorenzo* you ſhal vrge it no more come ſince you are here, ile haue the diſpoſing of all, but firſt ſignior *Giulliano* at my requeſt take your cloake agayne.

*Giu.* Well fir I am content.

*Cle.* Stay now let me ſee, oh ſignior Snow-liuer I had  
<sup>440</sup> almoſt forgotten him, and your *Genius* there, what doth he ſuffer for a good conſcience to? doth he beare his croſſe with patience.

*Mu.* Nay they haue ſcarſe one cros between thẽ both to beare.

<sup>445</sup> *Clem.* Why doeſt thou know him, what is he? what is he?

*Muſ.* Marry ſearch his pocket fir, and thele ſhew you he is an Author Sir.

[84] *Cle.* *Dic mihi muſa virum:* are you an Author fir, giue me leaue a little, come on fir, ile make verſes with you  
<sup>450</sup> now in honor of the Gods, and the Goddeſſes for what you dare *extempore*; and now I beginne.

443 they] thy B

drawers, to come home in, because I was loth, to doe penance through the street, i' my fhirt. 10

CLEM. Well, stand by a while. Who be these? O the yong companie, welcome; welcome. Gi' you ioy. Nay, mis<sup>tr</sup>is BRIDGET, blush not; you are not so fresh a bride, but the newes of it is come hither afore you. Master Bridegroome, I ha' made your peace, giue mee 15 your hand: so will I for all the rest, ere you forsake my roofe.

## ACT V. SCENE V.

ED. KNO'WEL, WEL-BRED,  
BRIDGET.

*To them.*

WE are the more bound to your humanitie, fir.

CLEM. Only these two, haue so little of man in 'hem, they are no part of my care.

WELL. Yes, fir, let mee pray you for this gentleman, hee belongs, to my sifter, the bride. 5

CLEM. In what place, fir?

WELL. Of her delight, fir, below the staires, and in publike: her *poet*, fir.

CLEM. A *poet*? I will challenge him my selfe, presently; at *extempore*. 10

11 while.] *Enter* E. Knowell, Wellbred, and Bridget. G

*Mount the my Pblegonmuse, and testifie,  
How Saturne sitting in an Ebon cloud,  
Disrobd his podex, white as iuorie,*

455 *And through the welkin thundred all aloud. theres for  
you fir.*

*Prof.* Oh he writes not in that height of stile.

*Clem.* No: weele come a steppe or two lower then.  
*From Catadupa and the bankes of Nile,*

460 *Where onely breeds your monstrosus Crocodile:*

*Now are we purposd for to fetch our stile.*

*Prof.* Oh too farre fetcht for him still maister Doctor:

*Clem.* I, say you so, lets intreat a fight of his vaine  
then?

465 *Prof.* Signior, maister Doctor desires to see a fight of  
your vaine, nay you must not denie him.

*Cle.* What; al this verfe, body of me he carries a  
whole realme; a common wealth of paper in his hose;  
lets see some of his subiects.

470 *Vnto the boundlesse ocean of thy bewtie,*

*Runnes this poor riuer, chargd with streames of zeale,  
Returning thee the tribute of my dutie:*

*Which here my youth, my complaints, my loue reueale.*  
Good? is this your owne inuention?

475 *Mat.* No fir, I translated that out of a booke, called  
*Delia.*

*C.* Oh but I wold see some of your owne, some of your  
owne.

*Mat.* Sir; heres the beginning of a sonnet I made to  
480 my mistresse.

*Clem.* That that: who? to *Maddona Hesperida* is  
she your mistresse.

*Prof.* It pleaseth him to call her so, fir.

*Clem.* *In Sommer time when Phæbus golden rayes.*

485 You translated this too? did you not?

*Prof.* No this is inuention; he found it in a ballad.



*Mount vp thy Phlegon muse, and testife,  
How SATVRNE, sitting in an ebon cloud,  
Disrob'd his podex white as iuorie,  
And, through the welkin, thundred all aloud.*

WELL. Hee is not for *extempore*, fir. Hee is all for <sup>15</sup>  
the pocket-muse, please you command a sight of it.

CLEM. Yes, yes, search him for a tast of his veine. [70]

WELL. You must not denie the Queenes Iustice, Sir,  
vnder a writ o' rebellion.

CLEM. What! all this verse? Bodie o' me, he carries <sup>20</sup>  
a whole realme, a common-wealth of paper, in's hofe!  
let's see some of his subiects!

*Vnto the boundlesse Ocean of thy face,*

*Runnes this poore riuer charg'd with streames of eyes.*  
How? this is stolne! 25

17 [*They search Mathew's pockets.* G

22 [*Reads.* G

*Mat.* Fayth fir, I had most of the conceite of it out of a ballad indeede.

[85] *Clem.* Conceite, fetch me a couple of torches, firha,  
490 I may see the conceite: quickly? its very darke?

*Giu.* Call you this poetry?

*Lo. iu.* Poetry? nay then call blasphemie, religion;  
Call Diuels, Angels; and Sinne, pietie:  
Let all things be preposterously transchangd.

495 *Lo. je.* Why how now sonne? what? are you startled now?

Hath the brize prickt you? ha? go to: you see,  
How abiectly your Poetry is ranckt, in generall opinion.

*Lo. iu.* Opinion, O God let grosse opiniõ sinck & be  
500 damnd

As deepe as *Barathrum*,

If it may stand with your most wisht content,

I can refell opinion and approue,

The state of poesie, such as it is,

505 Bleffed, æternall, and most true deuine:

✓ Indeed if you will looke on Poesie,

As she appeares in many, poore and lame,

Patcht vp in remnants and olde worne ragges,

Halfe starud for want of her peculiar foode:

510 Sacred inuention, then I must conferme,

Both your conceite and censure of her merrite,

But view her in her glorious ornaments,

Attired in the maiestie of arte,

Set high in spirite vvith the precious taste,

515 Of sweete philosophie, and vvhich is most,

Crownd vvith the rich traditions of a soule,

That hates to haue her dignitie prophand,

With any relish of an earthly thought:

Oh then how proud a presence doth she beare.

520 Then is she like her selfe fit to be seene,



Of none but graue and consecrated eyes :  
 Nor is it any blemish to her fame,  
 That such leane, ignorant, and blasted wits,  
 Such brainlesse guls, should vtter their stolne wares

525 With such aplauses in our vulgar eares :

Or that their flubberd lines haue currant passe,  
 From the fat iudgements of the multitude,

[86] But that this barren and infected age,  
 Should set no difference twixt these empty spirits,

530 And a true Poet : then which reuerend name,

Nothing can more adorne humanitie. *Enter with torches.*

*Clem.* I *Lorenzo*, but election is now gouern'd altogether by the influence of humor, which instead of those holy flames that should direct and light the soule to  
 535 eternitie, hurles forth nothing but smooke and congested vapours, that stifle her vp, & bereaue her of al sight & motion. But she must haue store of *Ellebore*, giuen her to purge these grosse obstructions : oh thats well sayd, giue me thy torch, come lay this stuffe together. So,  
 540 giue fire ? there, see, see, how our Poets glory shines brighter, and brighter, still, still it increaseth, oh now its at the highest, and now it declines as fast : you may see gallants, *Sic transit gloria mundi*. Well now my two Signior out sides, stand forth, and lend me your large eares,  
 545 to a sentence, to a sentence : first you signior shall this night to the cage, and so shall you sir, from thence to morrow morning, you signior shall be carried to the market crosse, and be there bound : and so shall you sir, in a large motlie coate, with a rodde at your girdle ; and  
 550 you in an olde suite of sackcloth, and the ashes of your papers (saue the ashes sirha) shall mourne all day, and at night both together sing some ballad of repentance very pitteously, which you shall make to the tune of *Who list to leade and a souldiers life*. Sirha bil man, imbrace you  
 555 this torch, and light the gentlemen to their lodgings, and

E. KN. A *Parodie*! a *parodie*! with a kind of miraculous gift, to make it absurder then it was.

CLEM. Is all the rest, of this batch? Bring me a torch; lay it together, and giue fire. Clense the aire. Here was enough to haue infected, the whole citie, if it<sup>30</sup> had not beene taken in time! See, see, how our *Poets* glorie shines! brighter, and brighter! Still it increaseth! Ô, now, it's at the highest: and, now, it declines as fast. You may see. *Sic transit gloria mundi*.

KNO. There's an *emblem* for you, sonne, and your<sup>35</sup> studies!

CLEM. Nay, no speech, or act of mine be drawne against such, as professe it worthily. They are not borne euerie yeere, as an Alderman. There goes more to the making of a good *Poet*, then a Sheriffe, M<sup>r</sup>. KITELY.<sup>40</sup> You looke vpon me! though, I liue i' the citie here, amongst you, I will doe more reuerence, to him, when I meet him, then I will to the Major, out of his yeere. But, these paper-pedlers! these inke-dablers! They cannot expect reprehension, or reproch. They haue it<sup>45</sup> with the fact.

E. KN. Sir, you haue sau'd me the labour of a defence.

CLEM. It shall be discourse for supper; betweene your father and me, if he dare vnder-take me. But, to dispatch away these, you signe o' the Souldier, and<sup>50</sup> picture o' the *Poet* (but, both so false, I will not ha' you hang'd out at my dore till midnight) while we are at supper, you two shal penitently fast it out in my court, without; and, if you will, you may pray there, that we may be so merrie within, as to forgiue, or forget<sup>55</sup> you, when we come out. Here's a third, because, we tender your safetie, shall watch you, he is prouided for the purpose. Looke to your charge, sir.

because we tender their safetie, you shall watch them to night, you are prouided for the purpose, away and looke to your charge with an open eye sirha.

*Bob.* Well I am armd in soule agaynst the worst of  
560 fortune.

*Mat.* Fayth so should I be, and I had slept on it.

*Pe.* I am armd too, but I am not like to sleepe on it.

*Mus.* Oh how this pleaseth me. *Exeunt.*

*Clem.* Now Signior *Thorello*, *Giulliano*, *Prospero*,  
565 *Biancha*.

*Step.* And not me fir.

*Clem.* Yes and you fir: I had lost a sheepe and he had not bleated, I must haue you all friends: but first  
[87] a worde with you young gallant, and you Lady.

570 *Giu.* Wel brother *Prospero* by this good light that shines here I am loth to kindle fresh coles, but and you had come in my walke within these two houres I had giuen you that you should not haue clawne of agayne in haft, by Iesus I had done it, I am the arrenst rogue that  
575 euer breathd else, but now beshrew my hart if I beare you any malice in the earth.

*Prof.* Fayth I did it but to hould vp a iest: and helpe my sifter to a husband. but brother *Thorello*, and sifter, you haue a spice of the yealous yet both of you, (in your  
580 hose I meane,) come do not dwell vpon your anger so much, lets all be smoth fore headed once agayne.

*Tho.* He playes vpon my fore head, brother *Giulliano*, I pray you tell me one thing I shall aske you: is my foreheade any thing rougher then it was wont to be.

585 *Giu.* Rougher? your forehead is smoth enough man.

*Tho.* Why should he then say? be smoth foreheaded, Vnlesse he iested at the smothnesse of it?

And that may be; for horne is very smoth;

So are my browes? by Iesu, smoth as horne?

590 *Bia.* Brother had he no haunt thether in good fayth?

565 *Biancha*] *Biancha* B.

STEP. And what shall I doe ?

CLEM. O ! I had loft a fheepe, an he had not bleated ! <sup>60</sup>  
Why, fir, you shall giue M<sup>r</sup>. DOWNE-RIGHT his cloke :  
and I will intreat him to take it. A trencher, and a  
napkin, you shall haue, i' the buttrie, and keepe COB,  
and his wife companie, here ; whom, I will intreat firft  
to bee reconcil'd : and you to endeuour with your wit, <sup>65</sup>  
to keepe 'hem fo.

STEP. Ile doe my beft.

COB. Why, now I fee thou art honeft, TIB, I receiue  
thee as my deare, and mortall wife, againe.

TIB. And, I you, as my louing, and obedient husband. <sup>70</sup>

*Prof.* No vpon my soule.

*Bia.* Nay then sweet hart : nay I pray the be not angry, good faith ile neuer suspect thee any more, nay kisse me sweet muffle.

595 *Tho.* Tell me *Biancha*, do not you play the woman with me.

*Bia.* Whats that sweete hart.

*Tho.* Dissemble ?

*Bia.* Dissemble ?

600 *Tho.* Nay doe not turne away : but say I fayth was it not a match appoynted twixt this old gentleman and you ?

*Bia.* A match.

*Tho.* Nay if it were not, I do not care : do not weepe I pray thee sweete *Biancha*, nay so now ? by Iesus I am  
605 not iealous, but resolued I haue the faythfull wife in *Italie*.

*For this I finde where iealousie is fed,*

*Hornes in the minde, are worse then on the head.*

[88] *See what a droue of hornes flie in the ayre,*

*Wingd with my cleansed, and my credulous breath:*

610 *Watch them suspicious eyes, watch where they fall,*

*See see, on heades that thinke they haue none at all.*

*Oh what a plentuous world of this will come,*

*When ayre raynes hornes, all men besure of some.*

*Clem.* Why thats well, come then : what say you are  
615 all agreed ? doth none stand out.

*Prof.* None but this gentleman : to whom in my owne person I owe all dutie and affection : but most seriously intreate pardon, for whatsoeuer hath past in these oc-  
curents, that might be contrarie to his most desired  
620 content.

*Lo.* Fayth fir it is a vertue that persues,  
Any faue rude and vncompofed spirites,  
To make a fayre construction and indeede  
Not to stand of, when such respectiue meanes,  
625 Inuite a generall content in all.



CLEM. Good complement! It will bee their bridale night too. They are married anew. Come, I coniure [71] the rest, to put of all discontent. You, M<sup>r</sup>. DOWNE-RIGHT, your anger; you, mafter KNO'WELL, your cares; mafter KITELY, and his wife, their iealousie. 75  
For, I must tell you both, while that is fed,  
Hornes i' the mind are worse then o' the head.

KITE. Sir, thus they goe from me, kisse me, sweet heart.  
*See, what a droue of hornes flye, in the ayre,*  
*Wing'd with my clenfed, and my credulous breath!* 80  
*Watch 'hem, suspicious eyes, watch, where they fall.*  
*See, see! on heads, that thinke th' haue none at all!*  
*O, what a plenteous world of this, will come!*  
*When ayre raynes hornes, all may be sure of fame.*  
I ha' learnd so much verfe out of a iealous mans part, 85  
in a play.

*Clem.* Well then I coniure you all here to put of all difcontentment, firft you Signior *Lorenzo* your cares ; you, and you, your iealofie : you your anger, and you your wit fir : and for a peace offering, heres one willing to be  
630 facrifised vppon this aulter : lay do you approue my motion ?

*Prof.* We doe ile be mouth for all.

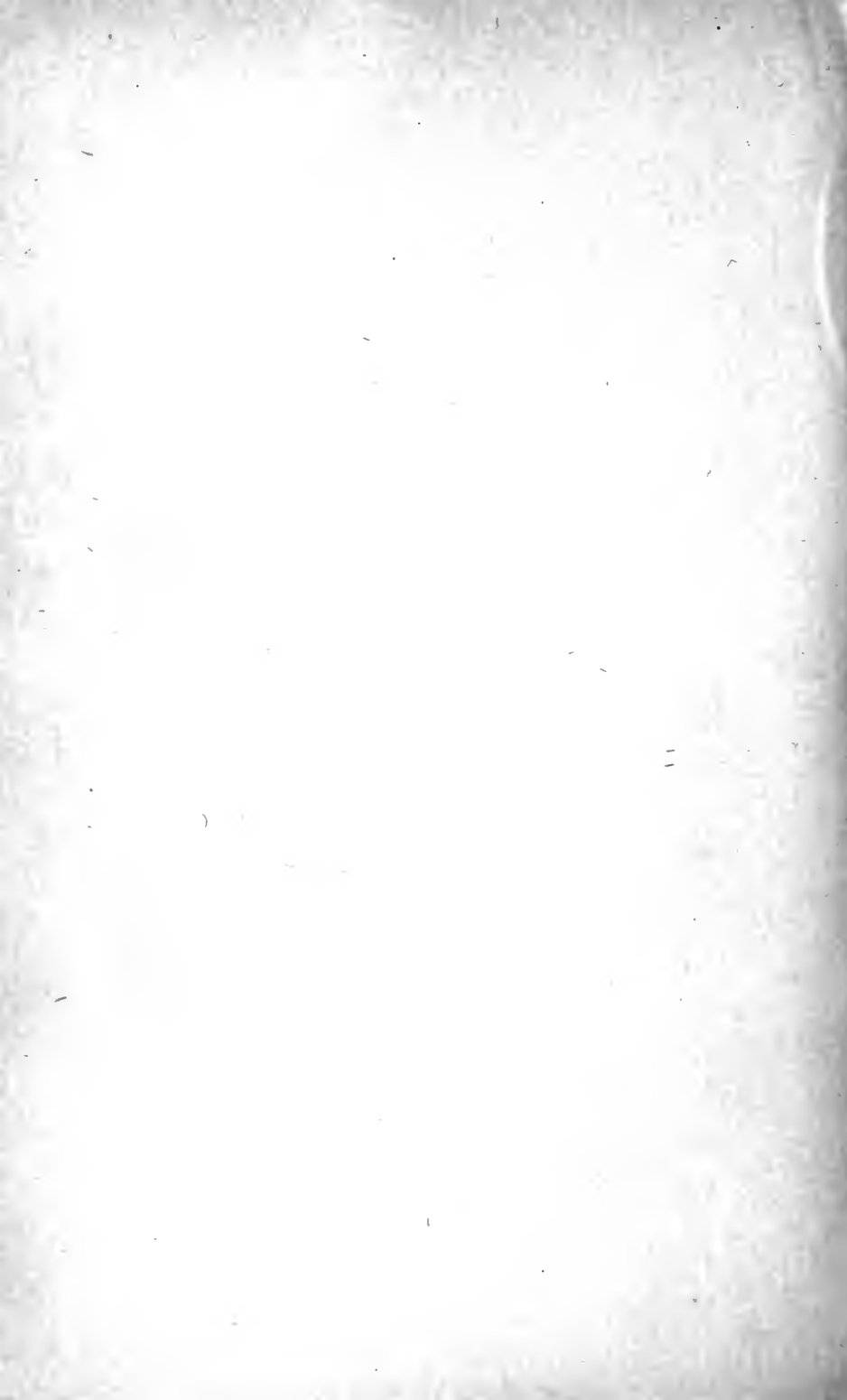
*Clem.* VVhy then I wifh them all ioy, and now to make our euening happineffe more full : this night you  
635 fhall be all my gueftes : where weele inioy the very fpirite of mirth, and caroufe to the health of this *Heroick* fpirite, whom to honor the more I do inueft in my owne robes, defiring you two *Giulliano*, and *Proffero*, to be his fupporters, the trayne to follow, my felfe will leade, vtherd  
640 by my page here with this honorable verfe. *Claudite iam rious pueri fat prata biberunt.*

FINIS.

253  
22  
228  
11/21

CLEM. 'Tis well, 'tis well! This night wee'll dedicate to friendship, loue, and laughter. Master bride-groome, take your bride, and leade: euery one, a fellow. Here is my mistress. BRAYNE-WORME! to whom all my addresses of courtship shall haue their reference. Whose adventures, this day, when our grand-children shall heare to be made a fable, I doubt not, but it shall find both spectators, and applause.

THE END.



This Comoedie was first  
Acted, in the yeere  
1598.

*By the then L. CHAMBERLAYNE*  
*his Seruants.*

The principall Comœdians were,

WILL. SHAKESPEARE.	}	RIC. BVRBADGE.
AVG. PHILIPS.		IOH. HEMMINGS.
HEN. CONDEL.		THO. POPE.
WILL. SLYE.		CHR. BEESTON.
WILL. KEMPE.		IOH. DVKE.

*With the allowance of the Master of REVELLS.*



## EXPLANATORY NOTES

It has been the aim of this edition to include all valuable material in previous editions; where the earlier notes have proved inaccurate or inadequate, they have been corrected or expanded. Notes signed W are from Whalley, G from Gifford, and Wh from Wheatley. References to the plays of Jonson and Shakespeare do not give the name of the author, and employ familiar abbreviations. References to the text of *Every Man In* are to act, scene, and line of this edition; other citations to Jonson are to the Cunningham-Gifford edition of 1875, act, scene, and page. Abbreviated references and the editions of works to which allusions are made may be found in the Bibliography. Q and F always designate the quarto of 1601 and the folio of 1616 respectively.

### QUARTO TITLE-PAGE

**acted by the right Honorable the Lord Chamberlaine his seruants.** The Lord Chamberlain's Company was the survival of that which was originally formed by Robert Dudley, Earl of Leicester, and which, in 1574, was the first to receive the royal license. In 1588, Leicester died, and, not long afterwards, the leading actors of the company became members of the company of Ferdinando Stanley, Lord Strange. The new company effected made some kind of amalgamation with the remains of the Admiral's men, and included the name of Edward Alleyn himself. In 1594, Lord Strange, who had become Earl of Derby the previous year, died, and the company passed under the protection of Henry Carey, Lord Hudson, then Lord Chamberlain, to be thenceforth known as the Chamberlain's Servants. In the June of 1594, they played a short time with the Admiral's men at the playhouse at Newington Butts; but in the same month, the Admiral's men, with Alleyn at their head, resumed an in-

dependent existence. In 1595 or 1596, the company was at the Theater. The first Lord Hunsdon died in 1596, and the company descended to his son George Carey, second Lord, who, in 1597 himself became Lord Chamberlain. In July, 1597, the Theater was shut up, and the company possibly played at the Curtain, before moving, in 1599, into the newly erected Globe. In May, 1603, the company received a patent, as the King's Men, a title which they retained till the suppression in 1642. Hereafter they were members of the royal household, with the rank of grooms of the chambers, which the Queen's Company had held before them. They were allowed to play at their usual house, the Globe, and within any other city, university, town, or borough. In 1608, they occupied the Blackfriars playhouse, and continued to use both houses till all the playhouses were closed by the ordinance of 1642.—See *Camb. Hist. of Eng. Lit.* 6. 277—8. Wheatley notes that while Jonson uses the pronoun *his* for the possessive case here and in other places, as for instance in *Sejanus His Fall*, he calls it a 'monstrous syntax' in his *English Grammar* (*Wks.* 9. 275). Cf. Trench, *English Past and Present*, pp. 238 ff.

**Johnson.** The question of the correct spelling of Jonson's name has provoked considerable discussion. Gifford (Introd. to *Every Man In*, p. 2) says of the quarto version of this play: 'There is not the least probability of its having been given to the press by Jonson, whose name is misspelt in the title, page.' Wheatley (ed. of *Every Man In*, p. 118) says: 'Jonson himself invariably so spelt his name (i. e. Jonson), but others usually wrote it as *Johnson*.' Nicholson (*Antiquary* 2. 55—57) presents evidence to prove that Jonson first wrote himself Johnson, and later Jonson. He points out that *Every Man In*, 1601, *Cynthia's Revels*, 1601, and *The Poetaster*, 1602—all published under Jonson's supervision—spell his name *Ben Johnson*. 'The first publication in which Ben spelt himself Jonson or rather Jonsonius was his "Part of the king's... Entertainment through... London... the 15th of Marche, 1603 [4]." It was published with a Latin title-page, and therefore commenced B. Jonsonii, and



ever thereafter he wrote himself in his publications, Jonson. This he may have adopted from, as above, its more literate—i. e., Latinate—form, or for the sake of singularity, and to separate himself from the common herd of Johnsons and Johnstons, or because he had become acquainted with the form Jansen in his campaign in the low countries.' Further discussion of the matter may be found in *N. & Q.* 1. 2. 167, 238; 3. 8. 27, 115, 195, 403; 6. 10. 156; 7. 5. 36, 193; 10. 9. 329, 431; Johnstone, *Historical Families of Dumfriesshire*, p. 123, n. The combined evidence of this material tends to prove that Johnson was the traditional spelling of the poet's name; that he himself so spelled it at first, later changing it to Jonson, and that his contemporaries, following a familiar Elizabethan custom, spelled it both ways.

**Quod non dant proceres**, etc. Juvenal, *Sat.* 7. 90 and 93. The same lines are found on the title-page of the quarto of *Cynthia's Revels*. Judson (ed. *Cynth. Rev.*) quotes the following: 'Gifford seems to regard the motto . . . as obscure: . . . But surely it is intelligible enough. The author has no Court patrons, and it is to the audience of a public theatre, from which he confessedly derives his means of support, that he appeals.'—Ward, *Eng. Dram. Lit.* 2. 353.

**Walter Burre.** The two following entries for this play are found in the *Stationers' Register*: '4. Augusti 1600 *Every man in his humour* a booke to be staied;' '14. Augusti' [1600].

Master *Burby*

Walter Burre Entred for yeir [*their*] copie vnder the handes of master Pasvill [i. e. Pasfield] and ye Wardens, a booke called *Every man in his humour*. . . .

On the 25 of June, 1596, the following entry occurs: 'Master *Watkins Walter Burre* sworne and admitted a freman of this company.' Twenty-three entries of books are made by him in the next twenty years. Judson (ed. *Cynthia's Revels*, p. 161) writes: 'Though Burre was still publishing in 1614, it would seem that he had sold his shop in Paul's Churchyard by 1602, for the earliest edition of the *Merry Wives of Windsor* is a quarto printed in 1602, "by T. C. for Arthur Iohnson; and are to be sold at his shop in Powles

Church-yard, at the signe of the Flower de Leuse and the Crowne."

*Cynthia's Revels* is entered by him in 1601. *Sejanus*, *Volpone*, and the *Alchemist* were all entered under his name on Oct. 3, 1610.

**Pauls Church-yarde.** Before the fire which destroyed the old Cathedral, St. Paul's churchyard—the irregular area lined with houses, encircling the Cathedral and burial ground—was chiefly inhabited by stationers, whose shops were then, and till the year 1760, distinguished by signs. First editions of Shakespeare's *Venus and Adonis*, *Rape of Lucrece*, *Merry Wives of Windsor*, *Merchant of Venice*, *Richard II*, *Richard III*, *Troilus and Cressida*, *Titus Andronicus*, and *Lear* were published by various stationers in this vicinity.—Wheatley and Cunningham, *London Past and Present* 3. 53 ff.

#### FOLIO TITLE-PAGE

**A Comœdie.** 'This spelling evinces Jonson's classical feeling, and his wish to keep the English word as like the Latin *comœdia* as possible.'—Wh.

**The yeere 1598.** For remarks on this date, see Introduction, pp. lviii ff.

**William Stansby.** The frequent entries of Stansby's books in the *Stationers' Register* show his prominence as a printer. His first entry was made on April 28, 1597, the second on April 1, 1611, and there were one hundred and ninety-three entries between the years 1611 and 1635. On January 20, 1614–5, he entered '*Certayne Masques at the Court never yet printed*, written by Ben Johnson.' The 1620 quarto of *Epicæne*, the 1635 quarto of *Hamlet*, and the second quarto of *Love's Labor's Lost*, are other interesting works from his press.

#### DEDICATION TO CAMDEN

Wheatley, in commenting on this dedication, writes: 'Gifford printed the title "Clarencieux" after Camden's name, which does not occur in the original edition.' In the

folio which I have designated P, the word is not found. It does occur, however, in Folio Y, in the Bang reprint, in the Folios of 1640 and 1692, in the edition of 1716, and in Whalley's edition, as well as in that of Gifford.

**Clarentiavx.** 'One of the three kings of arms, and the second highest officer of the Heralds' College. He has heraldic jurisdiction over "the east, west, and south partes of England, from the River Trent southward."'—Nason, *Heralds and Heraldry in Jonson's Plays*, p. 84.

William Camden (1551–1623) was noted in England as an antiquarian and historian. His two principal works are *Britannia*, a survey of the British Isles written in Latin, and a history of the reign of Elizabeth, known as *Annales rerum Anglicarum et Hibernicarum, regnante Elizabetha, ad annum Salutis MDLXXXIX*. He was elected to the second mastership in Westminster School under Dr. Edward Grant, and, upon the latter's resignation in 1593, was promoted to headmaster. In 1597 he was appointed to the office of Clarentieux king-of-arms. This appointment occasioned ill feeling, and in 1599 a public attack was made upon him by Ralph Brooke. His books were held in high esteem, and passed through many editions.—See *DNB*.

Jonson's dedication to Camden shows genuine regard and appreciation. His gratitude is even more clearly revealed in his fourteenth Epigram (*Wks.* 8. 151):

Camden! most reverend head, to whom I owe  
All that I am in arts, all that I know;  
(How nothing's that?) to whom my country owes  
The great renown, and name wherewith she goes!  
Than thee the age sees not that thing more grave,  
More high, more holy, that she more would crave.  
What name, what skill, what faith hast thou in things!  
What sight in searching the most antique springs!  
What weight, and what authority in thy speech!  
Men scarce can make that doubt, but thou canst teach.  
Pardon free truth, and let thy modesty,  
Which conquers all, be once o'ercome by thee.  
Many of thine, this better could, than I;  
But for their powers, accept my piety.

11. **the crying downe of Poetry**, etc. The praise bestowed upon poetry here accords well with Jonson's fine apology for it in Q 5. 1. 503 ff., where is spoken of as 'blessed, æternall, and most true deuine.' It is in harmony also with his discussion of the manner and function of poetry in *Discoveries* (Wks. 9. 213): 'Now the poesy is the habit, or the art; nay, rather the queen of arts, which had her original from heaven, received thence from the Hebrews, and had in prime estimation with the Greeks, transmitted to the Latins and all nations that professed civility. The study of it (if we will trust Aristotle) offers to mankind a certain rule and pattern of living well and happily, disposing us to all civil offices of society.' . . . (p. 215) 'A rhymer and a poet are two things. It is said of the incomparable Virgil, that he brought forth his verses like a bear, and after formed them with licking. Scaliger the father writes it of him, that he made a quantity of verses in the morning, which afore night he reduced to a less number. But that which Valerius Maximus hath left recorded of Euripides the tragic poet, his answer to Alcestis, another poet, is as memorable as modest: who when it was told to Alcestis, that Euripides had in three days brought forth but three verses, and those with some difficulty and throes; Alcestis glorying he could with ease have sent forth an hundred in the space; Euripides roundly replied, Like enough; but here is the difference, thy verses will not last these three days, mine will to all time. Which was as much as to tell him, he could not write a verse. I have met many of these rattles, that made a noise and buzzed. They had their hum, and no more. Indeed things wrote with labour deserve to be so read, and will last their age.'

17. **And, had the fauour of the times**, etc. This passage would seem to indicate that Jonson regards *Every Man in His Humor* as the first fruit of his pen. There is an intimation, also, that his literary desires have not found fitting encouragement and opportunity before.

23. **repent you**. See Abbott, § 291, and Franz, § 630 c., for a comment on intransitive verbs used transitively.

# THE PERSONS OF THE PLAY

The names *Tib* and *Cob* are the same in both versions; *Stephen*, *Matthew*, and *Bobadill* are Anglicized forms of the names in *Q*; *Clement* has his title changed from *Dr.* to *Justice* in *F*; *Well-bred* simulates *Prospero* in meaning; the other names are entirely changed in *F*.

'The name *Kno'well* is always thus spelled by Jonson, to show that a *w* has been omitted. The full form would be *Knowell*.'—Wh. Wheatley incorrectly prints the names of the father and son of *Q* as *Lozenzo* instead of *Lorenzo*. This custom of giving the persons in a play names indicative of character became typical of Jonson; cf. *Sir Politick Would-Be* (*Volp.*), *Morose* (*Epic.*), *Zeal-of-the-land Busy* (*Barth. Fair*), etc.

**Gull.** Baskervill, in his *English Elements in Jonson's Early Comedy* (pp. 108 ff.) gives a detailed history of the meaning of this word in the Elizabethan age. The specialized type of simpleton designated by the appellation *gull* is graphically described by Sir John Davies in his second epigram:

Ofte in my laughing rimes, I name a gull:  
But this new terme will many questions breed;  
Therefore at first I will expresse at full,  
Who is a true and perfect Gull indeed:  
A Gull is he who feares a veluet gowne,  
And, when a wench is braue, dares not speak to her;  
A Gull is he which trauersest the towne,  
And is for marriage known a common woer:  
A Gull is he which while he proudly weares,  
A siluer-hilted rapier by his side;  
Indures the lyes and knocks about the eares,  
Whilst in his sheath his sleeping sword doth bide:  
A Gull is he which weares good handsome cloaths,  
And stands, in Presence, stroaking up his haire,  
And fills up his unperfect speech with oaths,  
But speaks not one wise word throughout the yeare:  
But to define a Gull in termes precise,—  
A Gull is he which seemes, and is not wise.

Davies returns to the subject again in Epigram 47, *Meditations of a Gull*. In E. Guilpin's *Skialetheia* (1598), Epigram

20 gives a further study of the gull. Wheatley thinks it curious that the term *countray gull* should be used for Stephen when he lived no further from London than Hoxton; but Hoxton is described as thoroughly rural (see note on 1. 1. 49), and the character of Stephen is consistently delineated as that of a country fool.

**Justice Clement.** *Justice Clement* is rather closely modeled on *Dr. Clement* of *Q*, who is described (3. 2. 51 ff.) as 'the *Gonfalionere* of the state here, an excellent rare ciuilian, and a great scholler, but the onely mad merry olde fellow in Europe.' Wheatley comments on the fact that he hears his cases in his own house in Coleman street, and not in the Guildhall.

**Water-bearer.** See note on *tankard-bearer* (1. 3. 112).

**Cap. Bobadill, A Paules-man.** 'Bobadilla . . . is a common Spanish name. In Antonio's Spanish Bibliography there are no less than eight authors so named. This Spanish name was probably introduced among the Italian names on account of the Gascon character of the man who bore it, and was retained among the English names for same reason.—Wh. It is recorded in *N. & Q.* 4. 7. 208 that the first governor of Cuba, who sent Columbus home in chains, was *Bobadilla*.

There are frequent allusions in Jonson and elsewhere to Paul's Walk, and the habit which dandies and fops had of hobnobbing together there. Cf. Earle, *Microcosmography* No. 52: 'It is the Lands Epitome, or you may call it the lesser Ile of Great Brittain. It is more then this, the whole worlds Map, which you may here discerne in it's perfect'st motion iustling and turning. It is a heap of stones and men, with a vast confusion of Languages and were the Steeple not sanctified nothing liker Babel. The noyse in it is like that of Bees, a strange humming or buzze-mixt of walking, tongues and feet: It is a kind of still roare or loud whisper. It is the great Exchange of all discourse, and no busines whatsoever but is here stirring and afoot . . . The Visitants are all men without exceptions, but the principall Inhabitants and possessors, are stale Knights, and Captaines out of Seruice, men of long Rapiers, and Breeches, which after all

turne Merchants here, and trafficke for Newes. Some make it a Preface to their Dinner, and Trauell for a Stomacke: but thriftier men make it their Ordinarie: and Boord here verie cheap.' Cf. also chap. 4 of Dekker's *Gull's Horn Book* for instructions concerning a gallant's behavior in Paul's Walk.

### PROLOGUE

This prologue is of unusual interest, since it contains Jonson's explicit program for 'humor-comedy'; in it he flatly opposes the romantic tendencies of his generation, and announces his determination to reject most of the popular dramatic devices then in vogue, and to return to classical models. His critical doctrine, however, was not unique. Cf. Spingarn, *Critical Essays of the Seventeenth Century* I. xiii ff. 'The determining factor in Jonson's early outlook on literature was Sidney's *Defense of Poesie* . . . . From it he derived his sense of the high dignity of poetry, his conception of the drama, and his classical point of view. Every critical utterance in *Every Man in His Humour* . . . exhibits strong marks of this influence. The prologue . . . is a noble patchwork of passages from Sidney; the impassioned defence of poetry and of its high and serious intent, in the fifth act, repeats the main argument of Sidney's work; even the conception of 'humours' and of their function in comedy, in the induction to *Every Man out of his Humour*, is in a measure the adaptation of a fashionable phrase of the day to Sidney's theory of comedy, though the genius of Jonson has intensified and individualized the portrayal of character beyond the limits of mere Horatian and Renaissance *decorum*. That the glamour of a noble life, and the literary fame which this very decade was adding to it, should fire the mind of Elizabethan youth is not strange. Sidney's culture set its seal on the young Jonson, and dedicated him to the classical ideal.' Baskervill (*Eng. Elem.* etc., p. 143) cites the following further discussions on this point: Penniman, *The War of the Theatres*, pp. 14 ff.; Smith, *Eliz. Crit. Essays* I. xxxi ff., and especially p. xliii.

Gifford observed that this prologue is founded on the lines from Martial which he took for the motto of *Sejanus*, *Epigrams* (ed. Gilbert) 10. 4. 9:

Non hic Centauros, non Gorgonas Harpyiasque  
Invenies: hominem pagina nostra sapit.

For remarks on the date of the prologue, see Introduction, p. lxi.

12. **To make a child, now swaddled**, etc. This is reminiscent of Sidney's arraignment of the dramatists of his day for their infringement of the rule for unity of time (*Defense of Poesy*, p. 48): 'Now of time they are much more liberal. For ordinary it is that two young princes fall in love; after many traverses she is got with child, delivered of a fair boy, he is lost, groweth a man, falleth in love, and is ready to get another child,—and all in two hours' space; which how absurd it is in sense even sense may imagine, and art hath taught, and all ancient examples justified, and at this day the ordinary players in Italy will not err in.' Cook adds a note to this passage with a similar censure from Whetstone's dedication to *Promos and Cassandra* (Hazlitt's *Shak. Lib.* Part II. 2. 204, or Collier's *Hist. Eng. Dram. Poetry* 2. 422): 'The Englishman in this quality is most vain, indiscreet, and out of order: he first grounds his work on impossibilities; then in three hours runs he through the world, marries, gets children, makes children men, men to conquer kingdoms, murder monsters, and bringeth gods from heaven and fetcheth devils from hell.' Cf. also the following from Cervantes' *Don Quixote* Bk. I. ch. 48 (Sidney's *Defense*, ed. Cook. p. 119): 'What greater folly can there be in the subject of our debate, than to see a child appear in swaddling-clothes in the first scene of the first act, and in the second a goodly aged man with a beard? . . . What shall I say also of their observance of the time in which are to happen the acts which they present, except that I have seen a comedy in which the first act opened in Europe, the second in Asia, the third in Africa; and, had there been four acts, the fourth would have ended in America, and the play would have travelled to all the four parts of the



world.' The maligners of Jonson have taken this for a satire upon *The Winter's Tale*.

12. **to proceede Man.** See *proceede* in Glossary. Cunningham writes: 'This use of the word proceed is now confined to the Universities. Jonson employs it frequently.'

15. **foot-and-halfe-foote words.** Cunningham notes that this same phrase is used to translate *sesquipedalia verba* of Horace's *De Arte Poet.* (Wks. 9. 87): 'Projicit ampullas, et *sesquipedalia verba*'—'must throw by their bombard-phrase, and *foot and half-foot words*.' Wheatley remarks that it does not convey the meaning Jonson intended—'words a foot and a half long'—for what he really says is 'words a foot long and half a foot long.'

16. **Fight ouer Yorke, and Lancasters long iarres.** This may have reference to the three parts of *Henry VI*, among other plays.

17. **tyring-house.** Wheatley cites the two following illustrations of this word: Earle, *Microcosmography*, No. 21: 'He is tragicall on the Stage, but rampant in the Tying-house, and sweares oathes there which he never con'd; *M. N. Dream* 3. 1. 3: 'This green plot shall be our stage, this hawthorn-brake our tiring house.' Cf. also *Cynth. Rev. Ind.*, p. 211: 'We are not so officiously befriended by him, as to have his presence in the tiring-house, to prompt us aloud'; *Stap. News. Ind.*, p. 155: 'I was in the tiring-house awhile to see the actors drest'; *Mag. Lady* 4. 2, p. 85:

We shall mar all, if once we ope the mysteries  
Of the tiring house, and tell what's done within.

20. **Where neither Chorus wafts you ore the seas.** Gifford asserts that there was 'scarcely a play on the stage when Jonson first came to it which did not avail itself of a Chorus to waft its audience over sea and land, and over wide intervals of time.' It is quite possible, however, that *Henry V* was alluded to here. For further remarks upon Gifford's theory regarding Jonson's relation to Shakespeare, see Introduction, p. lxv.

21. **Nor creaking throne comes downe, the boyes to please.** Gifford quotes the following quotation from the epilogue to the *Scholar*:

First for the gallery—in which the *throne*,  
To their amazement, *shall descend alone*;  
The rosin lightning flash, the monster spire  
Squibs, and ev'n words far hotter than his fire.

For the allusion to pleasing the boys, cf. Aristophanes, *Clouds* (tr. Hickie, p. 140): 'But see how modest she (this comedy) is by nature, who, in the first place, has come, having stitched to her no leathern phallus hanging down, red at the top, and thick, to set the boys a laughing' (Wheatley alludes to Jerram's reference to this passage).

22. **nimble squibbe.** See *squibbe* in Glossary. Cf. Ford, *Broken Heart* (ed. Scollard) 2. 2. 6:

So squibs and crackers fly into the air,  
Then, only breaking with a noise, they vanish  
In stench and smoke.

23. **roul'd bullet.** Cf. Glossary, and note that *bullet* is used in the modern sense in 1. 5. 164. Wheatley says that it was the stage-practice to produce theatrical thunder by rolling a cannon ball along the floor, until the critic Dennis invented the plan of shaking thin sheets of copper. He quotes the following from Davies, *Dramatic Miscellanies* 2. 57: 'I never heard of any improvement in the theatrical artillery of the sky, if we except that sort of which Mr. Dennis claimed the invention; but whether he mixed any particular ingredients in the bullet, or ordered that a greater number of them should be rolled in a particular direction, or whether he contrived a more capacious thunderbowl, I am really at a loss for information; but, so jealous was he lest his art of making thunder should be imparted to others, without his consent, that Mr. Pope informs us, he cried out vehemently, at some tragedy, upon hearing an uncommon burst of thunder, "By G—, that's my thunder." Whether the same critic invented the representation of heavy showers of theatrical

rain, by rattling a vast quantity of peas in rollers, I am equally ignorant.'

24. **nor tempestuous drumme Rumbles.** Malone regarded this as an allusion to *The Tempest*. See Gifford's Jonson i. cclxxv.

26. **But deedes, and language, such as men doe vse.** Cf. Sidney's *Defense*, p. 28: '... Comedy is an imitation of the common errors of our life, which he representeth in the most ridiculous and scornful sort that may be, so as it is impossible that any beholder can be content to be such a one.... the sack of his own faults lie so behinde his back, that he seeth not himself to dance the same measure,—whereto yet nothing can more open his eyes than to find his own actions contemptibly set forth'.

29. **And sport with humane follies, not with crimes.** This distinction, as Whalley observes, is based upon the precept of Aristotle that τὸ γέλοτον is the immediate subject of comedy, while the crimes of men are the peculiar object of tragedy. Jonson outlines his theory of comedy at more length in *Discoveries*. He says, in part (*Wks.* 9. 221–2): 'The parts of a comedy are the same with a tragedy, and the end is partly the same; for they both delight and teach: the comics are called διδάσκαλοι of the Greeks, no less than the tragics.

'Nor is the moving of laughter always the end of comedy, that is rather a fowling for the people's delight, or their fooling. For as Aristotle says rightly, the moving of laughter is a fault in comedy, a kind of turpitude, that depraves some part of a man's nature without a disease. As a wry face without pain moves laughter, or a deformed vizard, or a rude clown dressed in a lady's habit, and using her actions; we dislike, and scorn such representations, which made the ancient philosophers ever think laughter unfitting in a wise man. And this induced Plato to esteem of Homer as a sacrilegious person, because he presented the gods sometimes laughing. As also it is divinely said of Aristotle, that to seem ridiculous is a part of dishonesty, and foolish.' Cf. with this, *Symposium (Dialogues of Plato)*, tr. Jowett i. 514):

'Aristodemus did not hear the beginning of the discourse, and he was only half awake, but the chief thing which he remembered, was Socrates insisting to the other two that the genius of comedy was the same as that of tragedy, and that the writer of tragedy ought to be a writer of comedy also.'

## ACT I

I. I. I. **toward**. See Glossary. Cf. *As you Like It* 5. 4. 35: 'There is, sure, another flood toward'; *M. N. Dream* 3. I. 81: 'What, a play toward! I'll be an auditor.'

I. I. 5. **presently**. See Glossary. Cf. the following similar uses of the word: *Matt. (AV.)* 21. 19: 'And presently the fig tree withered away'; *Phil. (AV.)* 2. 23: 'Him therefore I hope to send presently'; *Lydgate, London Lackpenny, Min. Poems* (Percy Soc.) 105: 'Then to Westmynster-Gate I presently went, When the sonn was at hyghe pryme'; *Two Gent. of Ver.* 4. 4. 76: 'Go presently and take this Ring with thee.'

I. I. 6. **Well sir**. Whalley believes this to be an elliptical expression for 'It is well, sir', probably borrowed from the Latin form of speaking usual on such occasions, e. g.: '... Rogo numquid uelit; "Recte" inquit. abeo.' —*Teren, Eun.* (ed. Fleckeisen) 2. 3. 50.

I. I. 7. **should I esteeme**. *Should* is a correction of *would*, the reading of Q. *Esteeme* supplants *estimate* of Q. It is to be noted that the use of the latter word in the sense of *esteem*, *consider*, *judge* (a thing to be so and so) became obsolete in the eighteenth century, while *esteem* with this meaning still persists. See *NED*.

I. I. 12. **Of good accompt, in both our vniuersities**. This recalls Jonson's statement to Drummond of Hawthornden that 'he was Master of Arts in both the Universities, by their favour, not his studie.'—*Conversations with William Drummond* (*Wks.* 9. 389). Cf. 'all our Academies' of Q.

I. I. 14. **But their indulgence, must not spring in me A fond opinion, that he cannot erre**. Cf. the reading in Q. *Their indulgence* connects itself more naturally with the preceding *vniuersities* than would *this position* of Q. The

expressions *spring* and *fond*, also, are more appropriate to a doting father than *breed* and *fast*. See *spring* in Glossary, and cf. Abbott, § 291, and Franz, § 630c. For a similar transitive use of this verb, see *Tale of a Tub* 1. 2, p. 132:

As if he would leap my daughter yet ere night,  
And spring a new Turfe to the old house!

I. I. 16. **Myselfe was once a student.** Gifford notes that this, with the four following lines, is paraphrased from a speech of Hieronimo in the *Spanish Tragedy*:

When I was young, I gave my mind,  
And plied myself to fruitless poetry;  
Which though it profit the professor nought,  
Yet is it passing pleasing to the world.

—Hazlitt's Dodsley 5. 147.

I. I. 18. **idle poetrie.** Note that Q omits the three following lines, with their unfavorable characterization of poetry. Compare also the high tribute to poetry in Q 5. 1. 503 ff., which is omitted from F. This reflects the changing and gradually sterner conception which Jonson increasingly held of his art. That he shared, in a measure, the lyrical and hrmantic tendencies of his age is manifest from his own lyrical poems.

I. I. 24. **The vaine, from th'vsefull learnings.** The language of F seems clearly to indicate that purposeless poetry (probably that popular in his own day) is to be branded as a vain occupation. The Quarto is milder, recognizing merely the supremacy of 'study' over a too great absorption in 'idle Poetrie.'

I. I. 28. **I.** It was, as Wheatley points out, a common practice to represent the word *aye* by a capital *I*. See Juliet's pun on 'that bare vowel I', *Rom. and Jul.* 3. 2. 45:

... Say thou but 'I',  
And that bare vowel 'I' shall poison more  
Than the death-darting eye of cockatrice:  
I am not I, if there be such an I;  
Or those eyes shut, that make thee answer 'I'.  
If he be slain, say 'I'; or if not, 'no':  
Brief sounds determine of my weal or woe.

I. I. 33. **booke of the sciences of hawking, and hunting.**

Gifford remarks that books on the 'noble science' of hawking were to be found on every stall, and particularly in St. Paul's churchyard. Here, in 1595, Humphrey Lowndes sold *The Boke of Saint Albans*. The celebrity of this treatise led Gifford to hazard the opinion that it may have been the very book Master Stephen had in view. It first appeared in 1485, and had passed through fourteen successive editions before 1595, when it was published in a revised form by Gervase Markham. The Prologue to the Book of Hawking suggests its nature (quoted from facsimile published in 1881): 'In so much that gentlemen and honest persons have great delight in Hawking, and desire to have the manner to take hawks: and also how and in what wise they should guide them ordinately: and to understand their sicknesses and infirmities, and to know medicines for them according, and many notable terms that be used in hawking both of their hawks and of the fowls that their hawks shall slay. Therefore this book following in a due form shows very knowledge of such pleasure to gentlemen and persons disposed to see it.' A treatise upon hunting follows. This is written in rhyme, and seems intended for boys. The 'dere child' is instructed in the various kinds of beasts to be hunted; their changes of name; the proper manner of address to hounds, etc.

Other English books on the subject of hunting and hawking of about this time are as follows: George Turberville's *Book of Falconrie* (1575, 2d ed. 1611); Gervase Markham's *Gentleman's Academie* (1595), and *Country Contentments* (1611); William Grindal's *Hawking, Hunting, Fowling, and Fishing* (1596); Simon Latham's *Faulconry, or on Hawks and Hawking* (1619) (see Harting, *Hawks and Hawking*, p. 10, n.). A full bibliography on the subject of hawking may be found in Harting's *Bibliotheca Accipitraria*.

Hawking was an expensive sport, and Stephen's uncle probably had good cause to warn him against it. As evidence of this, Wheatley quotes the following, from Burton's *Anatomy of Melancholy* (ed. Chatto & Windus, 1898, p. 190): '... Hawking and hunting [are] honest recreations, and fit for

some great men, but not for every base inferior person ; whilst they will maintain their falkoners, dogs, and hunting nags, their wealth, saith Salmutze, " runs away with their hounds, and their fortunes fly away with their hawks." Harting (*Hawks and Hawking*, p. 6) cites a bibliography for information regarding the expenses involved in hawking.

I. I. 37. **wusse.** See Glossary. Cf. *Tale of a Tub* I. 2, p. 132 ; 'No, wusse' ; Chaucer, *Troilus* (ed. Skeat 2. 474) : "'No, wis," quod he.'

I. I. 38. **I haue bought me a hawke, and a hood, and bells, and all.** Q omits mention of *a hood*, a necessary part of a hawker's outfit.

**a hood.** See Glossary. 'On being taken out of the net, gently yet firmly *by the legs*, the hawk is immediately hooded . . . . The hood renders it quiet . . . . It is fed once a day (in the evening) ; the hood is not removed, but, having a large opening in front, the bird is enabled to feed *through it* while held upon the glove . . . . By degrees the bird gets tame and will feed upon the hand without a hood.'—Harting, *Hawks and Hawking*, p. 19 (1880). 'Having seel'd your Hawk, fit her with a large easie Hood, which you must take off and put on very often, watching her two nights, handling her frequently and gently about the head as aforesaid. When you perceive she hath no aversion to the Hood, unseel her in an Evening by Candle-light ; continue handling her softly, often hooding and unhooding her, until she takes no offence at the Hood, and will patiently endure handling.'—Cox, *The Gentleman's Recreation*, p. 194 (1677).

**bells.** 'Bells for trained hawks are of the greatest possible use. They betray the whereabouts of the wearer, and save an infinity of time and trouble when she has killed out of sight ; and besides this, they proclaim to every stranger who sees a lost hawk on the wing that she is private property, and not wild. They are, practically, no impediment to the hawk's flight, except in the case of the very smallest species ; and their sound probably augments the terror inspired in the quarry by a stoop that has only just missed its mark. Bells have been used in all countries from time immemorial . . . . An-

ciently, silver was much used for bells for the more valuable hawks . . . . A good bell should be capable of being heard distinctly on a still day more than a quarter of a mile, even if lightly moved. The bell is attached to the hawk's leg by a "bewit", which is fastened on in the same way as the jess.' —Michell, *The Art and Practice of Hawking*, p. 41.

The following curious directions concerning hawk's bells is found in the treatise on hawking in the *Boke of Saint Albans*: 'The bells that your hawk shall wear look in any wise that they be not too heavy over their power to wear. Also that none be heavier than another but like of weight. Look also that they be sonorous and well sounding and shrill and not both of one sound: but that one be a semitone under another. And that they be whole and not broken and specially in the sounding place. For and they be broken they will sound full dull.

'Of sparrow hawk's bells there is choice and little of charge of them; for they be plenty.

'But for goshawks, sometime bells of Melen were called the best, and they be full good for they commonly be sounded with silver and sold thereafter. But there be now used of Dutchland bells: of a town called Durdright, and they be passing good, for they be well sorted, well sounded, sonorous of ringing in shrillness and passing well lasting.'

See also Heywood's *Woman killed with Kindness* (Wks. 2. 99):

Her Bels Sir *Francis* had not both one waight,  
Nor was one semi-tune aboue the other:  
Mee thinkes these Millaine bels do sound too full,  
And spoil the mounting of your Hawke.

1. 1. 42. an' a man haue not skill in the hawking, and hunting-languages now a dayes. There is sufficient evidence of the popularity of these sports in this general period. Hentzner writes in his *Journey into England*, in 1598: 'Hawking is the general sport of the gentry.' Carew in *The Survey of Cornwall*, 1602, thus describes the sports of England: 'Pasttimes to delight the minde, the Cornish men haue Guary Miracles, and three mens songs: and for exercise of



the body, Hunting, Hawking, Shooting, Wrastling, Hurling, and such other games.' Frederick, Duke of Würtemberg, in his journal of 1610, relates the following anecdote of the king: 'The next day, Aug. 21st., he departed from Windsor, and by the way had pleasant pastime in the parks with the game: in one of the parks his Highness shot two fallow deer, one with a gun, the other with an English cross bow.'—Rye, *England as seen by Foreigners in the days of Elizabeth and James I*, p. 71. Cf. the following allusion to hawking in *Tale of a Tub* 1. 1, p. 124:

He knows my lure is from his love, fair Awdrey.

1. 1. 44. **They are more studied then the Greeke, or the Latine.** This is omitted in Q. It is a good touch, and makes plainer the vogue of hunting in this period, when it is recalled that Elizabeth had set the nation the example of being herself an earnest classical student.

1. 1. 46. **consort for euery hum-drum.** 'Consorts: consorts, mates, fellows, complices, partakers, companions.'—Cotgrave. Cf. It., Sp. *consorte* and L. *consors*. Note the following illustrative passages: Greene, *Upst. Courtier* 2. 219: 'To seeke good consorts and companions'; Marlowe, *Jew of Malta* 5. 303: 'Now, as for Calymath and his consorts, Here have I made a dainty Gallery'; Massinger, *Picture* 5. 3: 'Take the advice of your learn'd consorts'; Milton, *P. L.* (ed. Masson 2. 961):

With him enthroned  
Sat sable-vested *Night*, eldest of things,  
The consort of his reign.

*Humdrum* is a word without lineage; the substantive is adapted from the adjective, which is a reduplicating formation from the verb *hum*. It appears not to have had wide usage. Two random examples follow: *Religionism*, p. 50: 'Had not the lazy beneficed humdrums'; Blackmore, *Perlycross*, p. 158: 'There are none but humdrums, and jogtrots' (see *NED.*). See note on this word in Snell's edition of *A Tale of a Tub*, p. 128.

1. 1. 47. **scroyles.** 'Les Escrouelles. 'The kings euill.'—

Cotgrave. 'Of obscure origin. The conjecture that it is a. OF. *escroele*, scrofulous sore, is not quite satisfactory as to form, and the assumed development of sense, though plausible, has no evidence.'—*NED*. Cf. the following uses of the word : *K. John* 2. 1. 373: By heaven! these scroyles of Angiers flout you, kings'; *Poet.* 4. 1, p. 446: 'I cry thee mercy, my good scroyle, was't thou'; Taylor, *Water-cormorant*: 'Then upon Sabbath dayes the scroyle beginnes With most vnhalloved hands, to weed vp sinnes.'

I. I. 49. **Hogsden.** 'Hoxton, mentioned in Domesday as *Hocheston*, a manor belonging to the cathedral of St. Paul, whose property it still is, a suburban district within the parish of St. Leonard, Shoreditch, lying to the north of the Shoreditch end of the Old Street Road and west of the Kingsland Road. Stow in 1598 described it as "a large street with houses on both sides". . . . In Hogsden Fields Ben Jonson killed in a duel Gabriel Spenser, the player . . . . *Hoxton Fields* were a great resort of the citizens on holidays. One of the dreams of Sir Epicure Mammon was that—

He would have built  
The city new; and made a ditch about it  
Of silver, should have run with cream from Hogsden;  
That, every Sunday, in Moor-fields the youngers,  
And tits and tom-boys should have fed on, gratis.

*Alchemist* 5. 3, p. 175.

Ben Jonson, who evidently knew Hoxton well, speaks of it as "the country." His master Stephen, a "country gull," lives at Hogsden . . . . Hoxton has long ceased to be rural, and is now populous and poor.'—Wheatley and Cunningham, *London Past and Present* 2. 245.

I. I. 50. **the archers of Finsburie.** '*Finsbury Fields*, the open tract north of Moorfields. Popularly the name was given to the fields "which stretch along the north part of Cripplegate through Moorfields and reach to some parts of Shoreditch parish," to Hoxton, and as far north as Islington Common. These fields were kept open and undivided for the practice of the citizens in archery . . . . While the fields were yet open they were marked out for the use of archers

with wooden posts (bearing a crest on the top) and butts for target or standing practice, and stone pillars or *rovers*, for shooting at distances, long practice, or roving.'—Wheatley and Cunningham, *London Past and Present* 2. 42. Cf. *1 Henry IV* 3. 1. 257: 'As if thou never walk'dst further than Finsbury'; *Barth. Fair* 5. 3, p. 507: 'Nay, sir, stand not you fix'd here, like a stake in Finsbury to be shot at'; Dekker, *Shoemaker's Holiday* (Wks. 1. 29): 'And if I stay, I pray God I may be turned to a Turk, and set in Finsburie for boyes to shoot at.'

I. I. 51. **Islington ponds.** 'Islington, an extensive suburban parish, extending north from Clerkenwell to Highgate and Hornsey, and east and west from Shoreditch, Hackney, and Stoke Newington to St. Pancras . . . . As a village, Islington was originally considered remote from London; but, like *Chelsea*, on the other side, it is now a part of this great and increasing metropolis . . . . Islington was famous for its dairies, brick-kilns, houses of entertainment with their tea-gardens and ducking-ponds, cheese cakes and custards, and fields, the favorite Sunday resort of rural-minded citizens.'—Wheatley and Cunningham, *London Past and Present* 2. 266. See also Pepys' *Diary*, *March* 27, 1664: 'Walked through the ducking-pond fields; but they are so altered since my father used to carry us to Islington, to the old man's, at the King's Head, to eat cakes and ale (his name was Pitts) that I did not know which was the ducking-pond nor where I was.'

I. I. 52. **Slid a gentleman mun show himselfe.** This is one of the rare instances where an oath is added in F which is not present in Q. See *mun* in glossary, and note that it replaces *must* of Q.

I. I. 55. **absurd cocks-combe.** This expression is substituted for 'selfe-wild foole' of Q. The new appellation better describes the typical kind of character which Jonson's comedy of humors is to satirize.

I. I. 60. **kite.** Q reads 'buzzard,' and Gifford inserted this word in his text. The words were not strictly synonymous, but were commonly confused, as the glossary indicates. See Introduction, pp. xxiii ff., for further comments upon the liberties Gifford took with Jonson's text.

I. I. 61. **And know not how to keepe it, when you ha' done.**

A glance into any of the early books on hawking makes it clear that this recreation was then regarded under the aspect of a real science. Considerable study must have been necessary to master the many rules and directions imposed upon the falconer. For example, he must be able to make lures, hoods of all sorts, jesses, bewits, 'and other needful furniture for his hawk'; he must know the method of coping his hawk's beak, pounces, and talons; he must thoroughly understand the various diseases to which a hawk is prone, such as gout, rheum, fever, blains, agrum, pip, frownce, etc. These are but a few out of many regulations, but they are sufficient to illustrate that Master Stephen had made but a small beginning in having secured a hawk, hood, and bells, and that his lack of 'a book' must have seemed serious indeed to a gentleman of the period. —See Cox, *The Gentleman's Recreation*, or Berners, *Boke of Saint Albans*.

I. I. 62. **comely.** This adjective, in the sense of *appropriate*, seems more fitting here than the *brave* of Q, a general epithet of admiration.

I. I. 71. **coyne.** This more general word is substituted for the *crownes* of Q; the motive was perhaps to make a more sweeping caution against the extravagant use of money.

I. I. 72. **euery foolish braine.** Cf. *everyone*, the reading of Q, and note the greater concreteness of the revised form.

I. I. 73. **I would not haue you to inuade each place,** etc. The corresponding passage in Q has the same number of lines, but has one additional idea, that of 'invading each place,' which points to greater compression in F. The general management of the thought is also better in the latter. *Thrust yourselſe* is substituted for *intrude yourselſ*; while the two words rank as synonymous in a dictionary, the connotation of the former is more obnoxious, and it is, accordingly, better for the present purpose. *All societies* sufficiently conveys Jonson's general idea here, and is shorter than *euerie gentlemans societie*. The substitution of *mens* for *their* is necessary, with the altered form of the sentence. *Should*, with its idea of obligation, is better than *do*, the simple expression of

futurity. *To your ranke* is a distinct improvement upon the vague *to the place* of Q.

Compare Polonius' advice to Laertes (*Ham.* 1. 3. 61 ff.), and contrast that given by Lord Chesterfield to his son. Baskervill (*English Elements in Jonson's Early Comedy*, p. 141, n.) gives the following list of parallels to this type of advice in English literature: *Euphues, Works of Lyly* 1. 189 ff. (repeated in almost the same form on p. 286); 2. 16 ff., 149, 187 ff.; Lodge, *Rosalind*, near the beginning; Lodge, *Euphues his Shadow*, Hunterian Club, p. 13; *Margarite of America* Hunt. Club, pp. 18, 19; *Fig for Momus*, Hunt. Club, p. 59; *Alarum against Usurers* (Shak. Soc., p. 75); Greene, *Carde of Fancie, Works* (ed. Grosart 4. 21, 22); *Mourning Garment* (9. 137 ff.); Breton, *Wits Trenchmour*, pp. 14 and 18. Baskervill cites a further study on the ultimate sources of these lists in Fischer's edition of *How the Wise Man Taught hys Sone* (*Erlanger Beiträge* 1. 2. 11 ff.).

1. 1. 77. **courses.** There seems to be no particular point in the substitution of the plural for the singular of this noun, as it appears in Q.

1. 1. 78. **cheape market.** 'The substantive *cheap* had originally the same meaning as the word *market*, but being generally used with the adjective *good* (Fr. *bon marché*), it became in course of time an adjective itself with the word *good* understood. "Cheap market" here means a low-priced market.'—Wh. Q reads *vile and cheape* here. For the use of adjectives in an adverbial sense in the latter, see Abbott, § 1, Franz, § 368.

1. 1. 80. **In flashing brauerie.** See *brauerie* in Glossary. Cf. *Epic.* 4. 2, p. 445:

*Hau.* Sir Dauphine is valiant, and a wit too, it seems.

*Man.* And a bravery too.

Cf. also *Dev. is an Ass*, where Pug, after marveling at Lady Fitzdottrel's gay apparel, remarks (2. 1, p. 59): 'Hell! why is she so brave?'

1. 1. 86. **Not, that your sayle be bigger then your boat.** See Introduction, pp. xlviii ff., for other figurative expressions in

this play. The present reading is more graphic than the *beare a low saile* of Q.

I. I. 88. **As you may keepe**, etc. This use of *as* in the sense of *that*, with reference to the future, shows a difference in Elizabethan as against modern usage, where it refers usually to the past or present. *As*, in this sense, ordinarily follows *so*, but occurs less commonly without the antecedent *so*. See Abbott, § 109, and Franz, § 572. Cf. *Epic.* I. I, p. 345: ' . . . that continence in a barber he thinks so eminent a virtue, as it has made him chief of his counsel ;' *Tam. Shr.*, Ind. I. 69:

My lord, I warrant you we will play our part,  
As he shall think by our true diligence  
He is no less than what we say he is.

I. I. 89. **Nor, stand so much on your gentilitie**, etc. Wheatley suggests that Juvenal's eighth Satire, commencing 'Stemmata quid faciunt,' was probably in Jonson's thoughts when writing these lines. The following quotation (II9-20, Gifford's translation) shows the tenor of the satire:

What boots it, on the Lineal Tree to trace,  
Through many a branch, the founders of our race,  
Time honored chiefs; if, in their sight, we give  
A loose to vice, and like low villains live?  
Say, what avails it, that, on either hand,  
The stern Numantii, an illustrious band,  
Frown from the walls, if their degenerate race  
Waste the long night at dice, before their face?  
If, staggering, to a drowsy bed they creep,  
At that prime hour when, starting from their sleep,  
Their sires the signal of the fight unfurled,  
And drew their legions forth, and won the world?

Wheatley also cites the following sentiment from Sir John Reresby, in the opening of his *Memoirs*: 'It is a mean thing to endeavor to raise oneself higher by standing upon the shoulders of the living, or on the tombs of the dead.'

Perit omnis in Illo  
Nobilitas cujus Laus est in Origine Sola.

That person's honour cannot be long-lived  
Which only from his pedigree's derived.'

—*Memoirs of Sir John Reresby* (ed. 1875, p. 1).

1. 2. 2. **we do' not stand much on our gentilitie.** Gifford notes how little effect salutary counsel has on such 'compounds of imbecility and vanity' as master Stephen: 'Of all the instructions delivered in this admirable speech, he avails himself but of one, and that one affects his self-importance.' Wheatley observes also that it is introduced with peculiar inappropriateness here. Jonson seems to regard it as a good touch, for he repeats it in l. 25, while Q lacks the second occurrence.

1. 2. 5. **I am his next heire.** Stephen's claim to his uncle's property, as following that of young Knowell, is substantiated by the following statement: 'If any person or persons dye seized as aforesaid, and shall leave behind him neither son nor daughter; then the next of his or their kinne (being of the whole blood) shall be heire or heires to the said person or persons so dying seized: that is to say, his, her or their brother or brothers, brother or brothers children, or childrens children, according to the custom of Gavelkind: & so forth, as long as any of that issue shall be alive, being of the whole blood.'—Stow, *Survey of London* (1633), pp. 724-5.

1. 2. 8. **prettie liuing.** This would indicate a slightly larger estate than the *faire living* of Q.

1. 2. 11. **flout.** See Glossary. Cf. '*se mocquer*, to mock, flout, frump, scoff, deride, jest at, laugh to scorne; to gull, gudgeon, frustrate, make a foole of, disappoint.'—Cotgrave. Cf. *Macb.* 1. 2. 49: 'Where the Norweyan banners flout the skie'; Heywood, *Woman Killed* (Wks. 2. 116): 'Now will I flout her pouerty.'

1. 2. 13. **you were not best.** This is a survival of an old impersonal idiom, in which *you* was in the dative case. Cf. such expressions as 'if you please.' See also Abbott, § 352, Franz, § 627 c, and Greenough and Kittredge, *Words and Their Ways*, p. 204. Cf. *King John* 4. 3. 95: 'Thou wert better gall the devil'; 2 *Hen. VI* 5. 1. 196: 'You were best to go to bed.'

1. 2. 23. **good my saucie companion.** Possessive ad-

jectives, when unemphatic, were sometimes transposed in Elizabethan English. See Abbott, § 13, and Franz, § 328. Cf. *Ham.* 1. 3. 46: 'Good my brother'; *Jul. Cæs.* 2. 1. 255: 'Dear my lord.'

1. 2. 27. **mechanicall.** '*Mechanique*, mechanicall, belonging to an handicraft, base, meane, ordinarie, vile.'—Cotgrave. Wheatley cites the following quotation from Phillips' *New World of Words*, 1706: '*Mechanical* or mechanick, belonging to the mechanicks; also pitiful, base, mean; in regard that the Mechanick Arts or Handicrafts are inferiour to the Liberal and more noble sciences.' Wheatley notes also the similar usage in the Greek *βάραντος*. *Mechanical* is first an epithet applied to the class of handicraftsmen or artisans, who lead a sedentary life, despised among warlike or nomad people; then, by extension, a mere mechanical art comes to be known as a base, ignoble art.

1. 2. 31. **the honest man demeanes himselfe.** Cf. Q, with *gentleman* in the place of *honest man*, and note a similar change in 1. 2. 59. Grabau remarks upon this type of change (p. 86): 'Sehr zahlreich sind die Fälle, wo der Dichter durch schärferes Denken und genauere Unterscheidung sich zu einer Besserung des Ausdrucks bewogen sah.' A servant is hardly to be honored with the title of gentleman.

1. 2. 40. **I should enquire for a gentleman, here.** *Should* involves the idea of obligation here. Cf. Abbott, § 323, and Franz, § 620 *m.* I.

1. 2. 71 ff. **The letter.** The letter is entirely rewritten from Q. It has gained considerably in concentration and appropriateness to English conditions. Gifford calls the letter in Q 'pert, silly, and intolerably affected.' Grabau observes that there is a difference in the motivation of Old Knowell's actions at this point (p. 92): 'Darauf ist die Umarbeitung des Briefes berechnet, und die durch den Brief verletzte Eitelkeit ist das stärkste Motiv für den Vater, dem Sohne in die Stadt zu folgen. In der Quarto ist es hauptsächlich die Betrübniß um den Sohn, der Zorn über die schlechte Gesellschaft, in die er geraten zu sein scheint. Dort fasst der Vater sein Bedauern über den Brief noch in ein



schönes Bild: "The modest paper eene lookes pale for grief, etc." In der Folio kommt anstatt dessen die persönliche Geiztheit zum schärfsten Ausdruck: "Why should he think I tell my apricots, etc."

Q I. I. 145. **Apollo hath got thee to be his Ingle.** See *ingle* in Glossary. Cf. *Poet.* I. I, p. 378: 'What! shall I have my son a stager now? an enghle for players'; *Case is Alt.* I. I, p. 304: 'Welcome, sweet ingle'; *Epic.* I. I, p. 334: 'What between his mistress abroad and his ingle at home.' Apollo is referred to here as god of song and music.

Q I. I. 152. **Charles wayne.** 'In astronomy, the seven brightest stars in the constellation Ursa Major, or the Great Bear, which has been called a wagon since the time of Homer. Two of the stars are known as the *pointers*, because, being nearly in a right line with the pole-star, they direct an observer to it. Also called the *Plow*, the *Great Dipper*, the *Northern Car*, and sometimes the *Butcher's Cleaver*. [(Late AS *carles wān*, the wain of Charles, that is Charlemagne. In the seventeenth century the name was associated with that of Charles I. and Charles II.—CD.]

Q I. I. 153. **quis contra diuos.** I have been unable to locate this phrase. It is apparently used here in the sense, '[But] who [would strive] against the gods?'

Q I. I. 161. **thou could'st be no Poet else.** This is perhaps a gibe at the contemporary poets whom Jonson saw fit to lecture.

Q I. I. 162. **wooll for thine Inke-horne.** The inkhorn of this period was a small portable one, usually made of horn (see *NED.*). Perhaps the wool referred to was for a penwiper. It furnished opportunity, at any rate, for a pun in the following line.

Q I. I. 178. **then eyther the Hall-Beadle, or Poet Nantius.** Small regards this as a reference to Anthony Munday. See *Stage Quarrel*, p. 177: 'In the quarto edition of *Every Man In* . . . there is one clear hit at Munday which was expunged by Jonson in his revision of the play . . . Now Munday had been, as we have seen [*ibid.*, p. 172], Messenger of Her Majesty's Chamber; the reference must be to him.' Cf. also

Nicholson's comment in *Antiquary* 6. 107: 'That this poet Nuntius was Anthony Munday was made obvious to the denser among the audience by the suggestive pre-reference to the Guildhall Beadle.' F reads 'Poet-maior' at this point.

1. 2. 72. **old Jewrie.** 'Although Well-bred jokes about the name of the old Jewry, there were no Jews living there then.'—Wh. See Wheatley and Cunningham, *London Past and Present* 2. 309: 'Jewry, a quarter in the City appropriated as a dwelling-place for the Jews . . . . In the following reign (19 Edward 1., 1291) the Jews were expelled from their houses and banished the realm, and, says Stow, "the King made a mighty mass of money of their houses, which he sold." This Jewry, no doubt, came to an end at that time. Mr. Joseph Jacobs read, in 1887, an important paper on "The London Jewry," 1290, . . . and in this paper he expressed the opinion that at the period of the expulsion the Jewry out of Cheapside was no longer inhabited by Jews, and that it had already become the Old Jewry.' See also *ibid.*, p. 613: 'Old Jewry, a street running from the north side of the Poultry to Gresham Street, so called as being in the Middle Ages the Jews' quarter of the City.'

1. 2. 74. **fripperie.** See Glossary. 'Friperie: A friperie; Brokers Shop, street of Brokers, or of Fripiers.'—Cotgrave, 1632. 'Cenciario, a frippery of old ragges. Cenciario, a fripper or broker of old rags or filthy cloathes.'—Florio. Gifford cites the following illustrative passages: Massinger, in *City Madam* 1. 1, p. 316, says of Luke, when he enters with shoes, garters, fans, and roses: 'He shewes like a walking frippery.' Cf. *Temp.* 4. 1. 222: *Trin.* . . . O worthy Stephano! look what a wardrobe here is for thee!

*Cal.* Let it alone, thou fool; it is but trash.

*Trin.* O, ho, monster! we know what belongs to a frippery.

1. 2. 76. **as was betweene Iewes, and hogs-flesh.** Pork was forbidden for food by the Mosaic law. See Levit. 11. 7.

1. 2. 77. **apricots.** The fact that Queen Elizabeth, in 1571, sent the French ambassador a basket of apricots as a sample of England's fine fruit, throws light upon the culture

of the apricot in England at this time, and upon the esteem in which it was held. See *Corres. Dipl. de Fénelon* 4. 200: 'Madame, mardy dernier, le S<sup>r</sup>. Barnabé, que bien vous cognoissez, m'est venu présenter les recommandations de M<sup>r</sup>. le comte de Lestre, de qui il est secrétaire, et me dire que le dict sieur comte avoit aussi charge de me mander les recommandations de la Royne, sa Mestresse, et ung des paniers de son cabinet, où elle tient les petites besoignes de ses ouvrages, qu'il m'a incontinent baillé, lequel elle m'envoyoit plein de fort beaulx abricotz, pour me faire veoir que l'Angleterre est ung assez bou pays pour produyre de bons fruictz.' Cf. *Epic.* 4. 1, p. 412: 'Give cherries at time of year, or apricots; and say, they were sent you out of the country, though you bought them in Cheapside.' See also note on *apricots* in Wheatley's edition of *Every Man In*, p. 132.

1. 2. 83. **our Turkie companie neuer sent the like to the Grand-Signior.** The Turkey, or Levant, Company, played an active part in English history for 244 years. Besides the amount of wealth it accumulated, it did infinite service in the development of art and research, geography and travel, the suppression of slavery, and the spread of civilization in countries which would still have been unapproachable, had not the continued efforts of the 244 years been toward civilization and humanity. See Bent, *Early Voyages and Travels in the Levant*, p. ii. In 1579, three merchants were sent to Constantinople, in an attempt to gain for English merchants the same social and commercial privileges that other nations enjoyed. In 1581 Queen Elizabeth formed a treaty-charter with Amurath III for five years, and granted letters-patent to a small company, entitled 'The Company of Merchants to the Levant.' See *ibid.*, pp. vii, viii. The 'Grand-Signior' refers to the Sultan. There are records of costly presents sent from England to the Levant. Hakluyt (6. 100, 102) gives an account of the gift which Sir Edward Barton, the first resident ambassador at Constantinople, took on his ship for the Sultan Amurath III in 1593. It consisted of '12 goodly pieces of gilt plate, 36 garments of fine English cloth of all colours, 20 garments of cloth of gold, 10 garments of

satin, 6 pieces of fine Holland, and certain other things of good value.' To his wife, the Sultana Safiye, Elizabeth sent a jewel of her Majesty's picture set with rubies and diamonds; '3 great pieces of gilt plate; 10 garments of cloth of gold; a very fine case of glasse bottles, silver & gilt; with 2 pieces of fine Holland.' In the State Papers for January 31, 1599, occurs the following entry: 'A great and curious present is going to the Grand Turk, which will scandalize other nations, especially the Germans.' The present was a great and complicated organ, which Thomas Dallam made as a gift from Queen Elizabeth to the Sultan Mohamed III. Dallam himself presented it to the Sultan; an interesting account of this experience may be found in Dallam's *Travels with an Organ to the Grand Signieur* (ed. Bent, pp. 60 ff.). See also Castelain (*Ben Jonson*, p. 882): 'Or, dans le *Calendar of State Papers* (*Dom.*), je relève en juillet 1605 (*James I*, vol. XV, 1603-1610, p. 228) une pétition des Marchands faisant le commerce dans le Levant demandant "that the King would bear the expense of a present which must be sent to the Grand Seignior;" et au 13 décembre de la même année (*ibid.*, vol. XVII, p. 270) un "Warrant to pay to the Governor and Company of merchants, now incorporated, trading to the Levant seas, 5322 lbs. for a present to the Grand Seignior."

1. 2. 91. **as vnconscionable, as any Guild-hall verdict.** 'Guildhall (*The*), of the city of London, in the Ward of Cheap, is of unknown antiquity, but there is reason to believe that it was in existence as early as the 12th century.'—Wheatley and Cunningham, *London Past and Present* 2. 169. Price, in his *Descriptive Account of the Guildhall of the City of London*, pp. 3-4, says of it: 'Associated it has been in one way or another with almost every occurrence of importance belonging to the history of this country, whether such be related to Royalty, Politics, Law, Commerce, or Public Ceremonial; . . . the edifice is one which with the citizens of London must ever command an interest unsurpassed by any other of their public buildings.' The allusion to the severity of a Guildhall verdict is amply verified by the accounts of famous trials in the Guildhall recorded by Price, pp. 205 ff.: 'If the walls of the venerable

building have at times resounded with shouts of revelry and mirth, they have, on more than one occasion, been silent witnesses to scenes of sorrow and cruel persecution. Within their precincts, decisions have been given which must for ever cast a shadow over many a page of English history. Trials resulting in unwarrantable sentences have taken place which a more enlightened age can but now look back upon with mingled feelings of pain and sorrow.' Among the most famous of these are the trials and condemnations of Anne Askew, 1546, the Earl of Surrey, 1547, and Lady Jane Grey, 1553.

1. 2. 93. **the wind-mill.** The Windmill Tavern was a noted resort at the corner of Old Jewry and Lothbury. Stow says it had originally been a synagogue. 'It is now a Taverne, and hath to sign a Wind-mill. And thus much for this house, sometimes the Iewes' Synagogue, since, an house of Friers, then a Noble-man's house, after that, a Merchant's house, wherein Maioralties have beene kept, and now a Wine-Taverne'—Stow, *Survey of London* (1633), p. 288.

1. 2. 94. **Burdello.** See Glossary.

1. 2. 95. **The Spittle.** 'A hospital or spital always signified a charitable institution for the advantage of poor, infirm, and aged persons, an almshouse, in short; while *spittles* were mere lazar-houses, receptacles for wretches in the leprosy, and other loathsome diseases, the consequence of debauchery and vice.'—G. (ed. Massinger 4. 52). 'Here the allusion is local, and, without doubt, applies to the *Loke* or *Lock*, a spittle for venereal patients, situated, as Whalley observes, at Kingsland, in the neighborhood of *Hogsden*.'—G. Dekker, in *The Belman of London*, p. 152, in enumerating the favorite haunts of prostitutes, says: 'The Spittle flourishes with the yong fry, that are put to it to learn it.'

1. 2. 95. **Pict-hatch.** 'Picthatch or Pickehatch, a noted receptacle for prostitutes and pickpockets, generally supposed to have been in *Turnmill Street*, near Clerkenwell Green, . . . What *was* Picthatch is a street at the back of a narrow turning called Middle Row (formerly Rotten Row) opposite the Charter House in Goswell Road.'—Wheatley and Cunningham,

*London Past and Present* 3. 92. The following illustrative quotations are noted after the passage cited above: *Dram. Pers.* before *Every Man Out* (*Wks.* 2. 7): Shift, a thread-bare shark . . . . His profession is skeldring and odling, his bank Paul's, and his warehouse Picthatch'; Middleton, *The Black Book* (*Wks.*, ed. Bullen, 8. 11): 'I proceeded toward Pict-hatch, intending to begin there first, which (as I may fitly name it) is the very skirts of all brothelhouses.'

1. 2. 106. **Hesperian Dragon.** Ladon was a dragon, who assisted or superintended the sweet-voiced Hesperides in their watch over the golden apples which Ge had given to Hera, at her marriage with Zeus. See Smith's *Dictionary of Greek and Roman Biography and Mythology* 2. 443-4. Cf. Greene, *Frier Bacon and Frier Bungay* (*Wks.*, ed. Grosart 13. 59):

Shew thee the tree, leavd with refined gold,  
Whereon the fearfull dragon held his seate,  
That watcht the garden cald Hesperides,  
Subdued and wonne by conquering Hercules;

*Pleasure Reconciled to Virtue* (Jonson's *Wks.* 7. 305-6):

See here a crown the aged Hill hath sent thee,  
With the best sheep that in his fold were found,  
Or golden fruit in the Hesperian ground,  
For rescuing his fair daughters, then the prey  
Of a rude pirate, as thou cam'st this way . . . .  
She gives an entrance to the Hesperides,  
Fair beauty's garden.

1. 2. 107. **Well, my sonne, I'had thought Y'had had more iudgement,** etc. Cf. Q. The substitution, in this speech, of the second person for the third, and of concrete expressions for abstract, has given it decidedly greater vigor and vividness. The picture, also, of a father acting foolishly from an excess of parental affection, is more intelligible than of one with his senses abused by foolish opinion.

1. 2. 124. **I am resolu'd, I will not stop his iourney.** This speech is reminiscent of similar opinions entertained by the indulgent type of father often found in Roman comedy. In Plautus' *Bacchides*, old Philoxenus deplores the extravagant

excesses of his son, but declares that the methods which parents in general employ toward their sons displease him, remarking (ed. Loeb 4. 10. 6): 'Ego dare me meo gnato institui, ut animo obsequium sumere possit'. (I have determined to give some latitude to my son, that he may have some scope for his inclinations.) Note that Q reads *crosse*, instead of *stop*. Grabau calls this an improvement (p. 86): 'Denn kreuzen will er die Reise ja gerade, nur nicht verhindern.' *Cross*, however, may have the sense of *stop* or *hinder* in it. See Glossary.

1. 2. 128. **Like to the eager, but the generous greyhound,** etc. See *generous* in Glossary. The *but* here, as Wheatley suggests, is misleading. Wheatley comments upon the favor in which the greyhound has been held by gentlemen in the past, and relates that Charles I was fond of his greyhound, and when Sir Philip Warwick expressed his opinion that the King preferred that dog to the spaniel, he replied: 'Yes, for they equally love their masters, and yet do not flatter them so much' (see Youatt, *The Dog*, p. 29). He cites, also, the following curious anecdote, which does not bear out Jonson's view of the dog's nature (*ibid.*, p. 37): 'The isle of Cyprus has for many years been celebrated for its breed of greyhounds. On grand days or when the governor is present, the sport is conducted in a curious manner. When the hare is ready to become the prey of its enemies, the governor rushes forwards, and, throwing before the greyhounds a stick which he carries, they all instantaneously stop. The hare now runs a little distance; but one of the swiftest greyhounds is then let loose. He pursues the hare, and, having come up with it, carries it back, and springing on the neck of the governor's horse, places it before him. The governor delivers it to one of his officers, who sends it to the park, where he maintains many prisoners of the same kind; for he will not destroy the animal that has contributed to his amusement.'

1. 2. 131. **There is a way of winning,** etc. Jonson was keenly alive to the places in the earlier version which could be expanded to advantage. This rather fine speech is all derived from the following two lines in Q:

Therefore ile studie (by some milder drift)  
To call my sonne vnto a happier shrift.

Whalley pointed out the kinship of this passage to Terence's *Adelphi* (ed. Loeb I. 57 ff.):

Pudore et liberalitate liberos  
Retinere satius esse credo quam metu, etc.

'In my view honour and gentlemanly feeling are better curbs on a gentleman's son than fear.'

I. 3. 15. **what-sha'-call-him doublet.** Wheatley remarks that Jonson was partial to these compound phrases. The following are typical: *Alch.* I. 1, p. 12: 'livery-three-pound-thrum'; *Euery Man Out* 3. 2, p. 112: 'thread-bare, horse-bread-eating raskals'; *New Inn* 5. 1, p. 402: 'to-be-married'; *ibid.* 5. 1, p. 404: 'un-to-be-pardon'd'; *Devil is an Ass* 3. 1, p. 85: 'too-too-unsupportable.'

I. 3. 18. **O, I ha' such a minde**, etc. The addition of a half line in F often greatly improves the passage by more clearly revealing the speaker's frame of mind. Cf. Q. I. 2. 19, F. I. 3. 18; Q. I. 2. 20, F. I. 3. 20.

I. 3. 26. **horson scander-bag rogue.** Scanderbeg, or Iskender Bey (1403-1467), 'the Dragon of Albania,' was the national hero of the Albanians. His real name was George (Giorgio) Castriota, and the name of Iskender Bey (Prince Alexander) was given to him by the Turks, in complimentary reference to Alexander the Great. In 1423, he, together with his three brothers, was sent as a hostage to the Turks. He won the favor of the Sultan, and remained in the Ottoman service for twenty years. Upon the death of his father, his principality was annexed, and his brothers poisoned. In 1443 he seized Kroia, proclaimed himself a Christian, and became the leader of a band of wild Albanian clansmen. For nearly twenty-five years he waged a guerilla warfare against the Turks, winning easy victories over the armies sent against him, and, according to tradition, slaying three thousand Turks with his own hand. His resistance to the Turkish advance was of great service to the cause of Christianity. See *Encyc. Brit.* For more detailed information see Moore, *George Cas-*



triot; Shute, *Warres of Turkes against George Scanderbeg* (*Two very Notable Commentaries . . . translated from Italian*); Petrovitch, *Scander-beg*; Pisko, *Scanderbeg, historische Studie*. Wheatley quotes the end of Spenser's sonnet on Shute's translation.

The scourge of Turkes, and plague of infidels,  
Thy acts, O Scanderbeg, this volume tels.

1. 3. 29. **my m<sup>rs</sup>. gelding.** This abbreviation of the word *masters* which appears in Q seems unfortunate. Note that the edition of 1716 emends it incorrectly to *mistress's*.

1. 3. 32. **a fine wispe of hay, rould hard.** This line, not found in Q, gives Jonson opportunity to reveal something of the customs of England. Cf. *Tale of a Tub* 1. 2, p. 132:

Che lighted I but now in the yard,  
Puppy has scarce unswaddled my legs yet.  
*Turfe.* What, wisps on your wedding-day, zon!

1. 3. 34. **it's no boote to follow him.** See *boote* in Glossary. It would be useless to comment upon all the puns found in this play. Gifford remarks at this point: 'It may tend, perhaps, to humble the pride of those who plume themselves on their dexterity in this notable art, to observe that Master Stephen is by far the most successful of the party, in his attempts.'

1. 3. 35. **helpe to trusse me, a little.** See *trusse* in Glossary. 'When the hose were made to answer the double purpose of breeches and stockings they were usually fitted very close to the limbs, and fastened . . . to the doublet, with laces called *points* from their having points or tags, at the end.'—Strutt, *Dress and Habits of the People of England* 1. 338. Wheatley cites the two following illustrations of the fact that it was regarded as a menial task to truss one: *Ant. and Cleo.* 3. 13. 157: 'To flatter Cæsar, would you mingle eyes With one that ties his points' (quoted incorrectly in Wheatley); Davies, *Dram. Misc.* 2. 354: 'When Mr. Hyde, afterwards Earl of Clarendon, . . . waited upon Charles I. at Hampton-Court, the King said to him, "So, Ned Hyde, they say you tie my points!"'

Q 1. 2. 40. **he stood vpon poynts with me too.** *Upon points* seems to be used here in the obsolete sense of *on peril*, *on penalty*. See *NED*. It is punned upon, in the following line, by *points* in the sense of *strings for hose*. Note that F has condensed at this place, and that the passage gains in animation of tone, as a result. Cf. *Every Man Out* 4. 5, p. 149: 'You lack points to bring your apparel together, sir. *Fung*. I'll have points anon.'

1. 3. 43. **but the woollen stocking do's not commend it so well.** Cf. Taylor, *The Hog Hath Lost his Pearl* (Hazlitt's Dodsley II. 432): 'Good parts, without habiliments of gallantry, are no more set by in these times than a good leg in a woollen *stocking*' (quoted by Wheatley).

1. 3. 47. **that I goe to dwell i' the towne.** *That* is equivalent here to *when*. Cf. Abbott, § 284, and Franz, § 553. Cf. Gen. 2. 17: 'In the day that thou eatest thereof'; *M.N. Dream* 4. 1. 138: 'Is not this the day That Hermia should give answer of her choice?'

1. 3. 48. **my legge would shew in a silke-hose.** See *shew* in Glossary. Cf. *Every Man Out* 2. 1, p. 46: 'He would shew well upon a haber-dasher's stall.' Abbott, § 293, cites *show* as one of the transitive verbs which are used intransitively in Shakespeare. Cf. Franz, § 629.

1. 3. 48. **silke-hose.** Howes, in his continuation of Stow's *Chronicle of England*, p. 867, asserts that in the second year of Queen Elizabeth's reign she was presented by her silk-woman, Mistress Montague, with a pair of silk hose, which were the first made in England. He assures us that Henry VIII always wore cloth hose, and that Edward VI received a fine pair of Spanish silk stockings. Strutt, however, in his *Dress and Habits of England* 1. 264-5, quotes from an inventory of Henry VIII's costume in the British Museum, which speaks of silk hose worn by that monarch. It is well established that this article of dress became rapidly popular. Stubbes, in *The Anatomy of Abuses*, 1583, pp. 56-7, writes: 'In times past, Kings (as olde Histriographers in their Bookes yet extant doe recorde) would not disdaine to weare a paire of hosen of a Noble, tenne Shillings, or a Marke price, with

all the rest of their apparel after the same rate ; but now it is a small matter to bestowe twentie nobles, ten pound, twentie pound, fortie pound, yea a hundred pound of one paire of Breeches. (*God be mercifull unto us!*) . . . Then haue they nether-stocks to these gay hosen. . . . And to such insolency & outrage it is now growen, that everyone (almost) though otherwise verie poor, hauing scarce fortie shillings of wages by the yeer, wil be sure to haue two or three paire of these silk nether-stocks, or els of the finest yarne that may be got though the price of them be a Ryall or twentie shillinges or more, as commonly it is. . . . The time hath beene when one might haue clothed all his body well for lesse then a paire of these nether-stocks wil cost.' Master Stephen evidently regards silk hose as a necessary part of the costume of a denizen of the city. Cf. *Epic.* 3. 1, p. 381: 'Your four paire of stockings, one silk, three worsted.'

1. 3. 50. **In sadnesse.** See Glossary. Cf. *Case is Alt.* 4. 5, p. 375: 'But in good sadness, signior'; Dekker, *Shoemak. Hol.* (*Wks.* 1. 59): 'Canst thou in sadnesse?'

Q 1. 2. 54. **I haue a little haste in, sir.** This *little haste* becomes intelligible when, in F, we learn that Brainworm can not remain longer to praise the leg of Stephen. In a similar way, the following line in F—'Another time wil serue, Brayneworme. Gramercie foi this'—gives a more apt turn to the conversation than the mere, 'A thousand thankes, good Musco,' of Q.

1. 3. 60. **Here was a letter, indeede,** etc. This speech shows a number of alterations for the better over the corresponding one in Q. The first sentence of F is, in every way, simpler and clearer than that of Q. The rather questionable figure of breaking the shins of an old man's patience, is judiciously eliminated in the revised version. The introduction of the printer, John Trundle, is a good local touch. The somewhat meaningless, 'now, *Fortune*, or neuer *Fortune*,' of Q, is advantageously revised to, 'Fortune, if euer thou'lt vse thine eyes, I intreate thee.'

1. 3. 63. **Costar'-monger.** See Glossary. This spelling, as Wheatley suggests, shows the etymology of the word *coster*-

*monger* (*costard* and *monger*). Cf. *Epic.* 1. 1, p. 342: 'He cannot endure a costard-monger, he swoons if he hear one.' See also Nares, *Glossary* 1. 194: 'Costermongers were usually noisy, whence old Morose in *Epicæne* is said to swoon at the voice of one. Their bawling was proverbial:

And then he'll rail, like a rude costermonger,  
That school-boys had cozen'd of his apples,  
As loud and senseless.—B. & Fl., *Scornf. Lady* 4. 1. 79–80.'

See also Knight, *London* 1. 134–5.

1. 3. 65. **troll ballads.** An itinerant singer or vender of ballads was looked down upon at this time. Thus *NED.* defines *balladmonger* as 'one who deals in ballads: used contemptuously by Shakespere, and by others in imitation.' Cf. 1 *Hen. IV* 3. 1. 129: 'I had rather be a kitten, and cry mew Than one of these same metre ballad-mongers.' Cf. *Every Man In* 4. 2. 121, 4. 3. 15 ff. Whalley cites the two following quotations illustrating the word *troll*: *Tempest* 3. 2. 126: 'Will you troll the catch You taught me but while-ere'; Milton, *P. L.* 11. 620: 'To dress, and troll the tongue, and roll the eye.' *Q* reads *sing* instead of *troll*; the latter indicated a more vivacious style of singing. See Glossary.

1. 3. 65. **John Trundle.** In the *Stationers' Register* (2. 720) there occurs the following entry for October 29, 1597: 'John Trundell sworne and admitted a freman of this Companye.' His first entry was made in 1603, and between that and the year 1626 he made thirty-nine. 'With respect to *master John Trundle*, he was a printer, who lived at the sign of the "Nobody" (a very humble designation) in Barbican. It appears, however, that he dealt in something better than *ballads*, having published Green's *Tu Quoque, Westward for Smelts*, and other fugitive and popular pieces of the day.'—G. He printed the first quarto of *Hamlet* in 1603. 'Gifford says that he lived at the sign of "Nobody" in the Barbican, but about the year 1620 he printed *The brave English Gipsy* "at his shop neere the Hospital Gate in Smithfield."'—Wh.

1. 3. 80. **How now, coussen Stephen, melancholy'.** *F* expands and changes the subject of the conversation here up to

line 93. The introduction of Stephen's humor of melancholy, and the quibble as to whether Young Knowell laughed at him or not, gives more point to the talk here than is found in Stephen's inquiries after young Knowell's health in Q.

I. 3. 81. **I thought, you had laught at me.** To be laughed at seems to have been regarded as a particular insult by persons in Stephen's class. Cf. *Case Is Alt.* 5. 2, p. 383: '*Jun.* Do you laugh at me, do you laugh at me, do you laugh at me?'

I. 3. 85. **By this light.** 'This was an expression in great favour with the dramatists. Presumably it is a further development of (God's light),' "slight," or "this" may have been put in the place of "his." Similar phrases are 'by this day' and 'by this fire.'" —Swaen, *Figures of Imprecation (Engl. Stud.* 24. 229). Cf. *Every Man In* 4. 1. 8; *Alch.* 3. 2, p. 108: 'By this good light, I have nothing'; *Epic.* 3. 1, p. 380: 'By that light, I'll have you chain'd up,' etc.

I. 3. 97. **I protest, it is not to draw you into bond,** etc. This change from Q here serves to enhance the simplicity of Stephen's character.

I. 3. 100. **More-gate.** Stow thus describes this postern in his *Survey of London* (1633), p. 33: 'Touching the next Posterne, called *Mooregate*, I finde, that *Thomas Falconer*, Maior about the year 1415. the third of *Henry* the 5. caused the Wall of the Citie to be broken neefe unto *Colemanstreet*, and there builded a Posterne now called *Mooregate*, upon the Mooreside, where was never gate before. This *Gate* he made for ease of the Citizens, that way to pass upon *Cawseys* into the Field for their recreation: for the same field was at that time a *Marish*. This Posterne was reedified by *William Hampton*, Fishmonger, Maior, in the yeere 1472. In the yeere also 1511. the third of *Hen. 8.* *Roger Achely* Maior. caused *Dikes* and *Bridges* to be made, and the ground to be levelled, and made more commodious for passage; since which time the same hath been heightned so much, that the *Dikes* and *Bridges* are covered: and it seemeth to me, that if it be made levell with the Battlements of the City Wall, yet will it be little the dryer, such was then the moorish nature of that ground.' We learn in *Wheatley* and *Cunningham's*

*London Past and Present* (2. 563) that it was rebuilt in 1672, and described in 1761 as 'one of the most magnificent gates of the City.' Hentzner alludes to it in his *Journey into England*, p. 8.

I. 3. 107. **Nay, not so neither.** The double negative is frequently found in Elizabethan English. Cf. Abbott, § 406, and Franz, § 410.

I. 3. 110. **A gentleman of your sort, parts, carriage, etc.** This passage affords a good illustration of Jonson's method of revision. The first long, loose, and bungling sentence of Q is improved in a variety of ways. It is rearranged to advantage, and the information is marshaled in a more efficient manner. The substitution of the pronoun *your* before *sort* renders unnecessary the three words *as you are* in Q. The omission of the adjectives qualifying *sort*, *parts*, *carriage*, and *estimation*, strengthens the sentence in F, and makes it less tedious. The expansion of the clause *one whose lowest condition beares the stampe of a great spirit* makes it more in keeping with the general vein of young Knowell's discourse. Jonson shows good taste, too, in eliminating from a passage already sufficiently filled with figurative expressions the parenthetical one in Q in which Stephen is warned that he has a tendency toward a leaden constitution, and hence is in danger of melting when he falls into the fire of rage. The introduction of the allusion to the *tankard-bearer* is one of the many local touches which make the play characteristically English.

I. 3. 112. **like a tankard-bearer, at a conduit.** Originally conduits formed the only source of water-supply for London. 'The sweet water is preserved in various parts of the city in large well-built stone cisterns, to be drawn off by cocks; and the poor labourers carry it on their shoulders to the different houses and sell it, in a peculiar kind of wooden vessels, broad at the bottom, but very narrow at the top and bound with iron hoops.'—1592: Frederick Duke of Würtemberg (*Rye's England as seen by Foreigners*, p. 8). Rye adds the following note to the passage: 'The inhabitants had at this time no other means of procuring water than by fetching it from the

conduits, or paying men who made it their business to bring it from thence in vessels called tankards, which hold about three gallons. One of these tankards is represented in Hoefnagel's curious view of Nonesuch, dated 1582. The water carriers then constituted a large class, and seem to have formed a rather unruly part of the population. They were commonly called "Cobs." 'Familiar sights in London streets were the conduits of water flowing at the junction of thoroughfares, the water carriers or "cobs" with their casks of water, selling to those who preferred not to go to the conduit for it.'—Traill, *Soc. Eng.* 3. 575. A considerable number of references to the conduits of London may be found in Stow's *Survey* 1. 17–19, etc. See Wheatley's note on *water-bearer*. Cf. *Epic.* (ed. Henry) 3. 5. 24, and note, p. 207: 'You might as well ha' told it the conduit.'

1. 3. 117. **pewter.** 'Confined at first to the more wealthy classes, we can trace as time goes on its extension lower and lower in the social scale, until at the end of the 17th century its use was almost universal.'—Bell, *Ency. Brit.* 21. 339. 'In England at the beginning of the sixteenth century, pewter, according to the Northumberland household book, was still considered too expensive to be common.'—Bell, *Old Pewter*, p. 72. 'For so common were all sorts of treene stuffe in old time, that a man should hardlie find four pieces of pewter (of which one was peradventure a salt) in a good farmers house; . . . whereas in my time . . . will the farmer . . . thinke his gaines verie small toward the end of his terme, if he haue not six or seuen yeares rent lieng by him, therewith to purchase a new lease, beside a faire garnish of pewter on his cupbord, . . . a silver salt, a bowle for wine (if not an whole neast) and a dozen of spoones to furnish vp the sute.'—Harrison, *Description of England*, 1587, 1. 240–1. 'Fill all the pottes in your house with all sorts of licour, and let 'hem waite on us here like souldiers in their pewter coates.'—*Eastward Ho* (ed. Schelling) 3. 3. 9. 'Tinne and pewter are more esteemed than Latine.'—Nash, *Pierce Peniless* (Wks. 1. 182).

1. 3. 121. **Millaners wife.** See *millaner* in Glossary. *Wint. Tale* 4. 4. 192: 'No milliner can so fit his customers with

gloves'; Minsheu, *Ductor* 5620: 'An Haberdasher of small wares . . . . In London also called a Millenier, à Lat. *mille*, i. e. a thousand, as one hauing a thousand small wares to sell' (See *NED.*). 'Isaac Walton followed the trade of a milliner when he kept his shop in Fleet Street.'—Wh.

1. 3. 122. **wrought stomacher.** The stomacher, or placard, as it was sometimes called, was an article of dress worn originally by both sexes. Half a yard of material was necessary for making it in either case. It was used with the gown, as well as the coat and jacket. The doublet and bodice were sometimes laced over it. It was often richly embroidered, and decorated with precious stones; this was particularly true in the age of Elizabeth. See Fairholt, *Costume in England* 2. 386; Strutt, *Dress and Habits of England* 1. 360; Planché, *Cyclo. of Costume* 1. 487.

1. 3. 122. **smokie lawne.** 'And after a while they made them ruffles of Lawn, which was at that time (1554) a stuffe most strange, and wonderfull, and thereupon rose a generall scoffe or by-word, that shortly they would make Ruffles, of a spiders web.'—Stow, *Chronicle of England* (ed. Howe), p. 868. 'The women there vse great ruffles, & neckerchers of holland, lawne, camerick, and such cloth, as the greatest thred shall not be so bigge as the least haire that is.'—Stubbes, *Anatomy of Abuses*, p. 70.

1. 3. 122. **black cypresse.** See Glossary. Wheatley says there is no authority for the conjecture that this material came from the island of Cyprus, and derived its name thence. To print it *cyprus*, then, as Whalley, Gifford, and modern editions of Shakespeare do, is wrong. 'The word *cypres* (also spelt *sipers*) was used to express a large number of materials, some white and some black, but it chiefly represented what we now call crape. This latter word apparently was not introduced into English from the French until the 18th century . . . . If this material came originally from the island of Cyprus, there should be some history of the manufacture there; but as nothing has been brought forward connecting the stuff with the place, I would throw out the suggestion that the name is derived from the plant *Cyperus textilis*, which is still



used for the making of ropes and matting.' He closes the note with a conjecture that *cyperus* was also used for finer fabrics, since Baret defined it as a sail of a ship in 1580; with evidence that *cyperus* became naturalized in English as *cypres*; and with a reference to Cotgrave (1611) where *cypere* is defined as *cyperus* or *cypresse*. *NED.*, however, gives the following derivation: 'Prob. f. OF. *Cipre*, *Cypre*, the island of Cyprus, from which, in and after the Crusading times, various fabrics were brought.'

1. 3. 124. **Drakes old ship, at Detford.** 'And in the yeere next following, to wit 1581, on the 4 of April, her Maiestie dining at Deepeford in Kent, after dinner entred the ship which Captaine Drake had so hapily guided round about the world, . . . and there shee did make Captain Drake Knight, in the same ship, for reward of his service, his armes were given him, the world in a ship, which ship by her Maiesties commandement is lodged in a docke at Depford, for a monument to all posterity of that famous and worthy exploit.'—Stow, *Chronicle of England* (ed. Howe, 1631), p. 688. 'Upon taking the air down the river, the first thing that struck us, was the ship of that noble pirate, Sir Francis Drake, in which he is said to have surrounded this globe of earth.'—Hentzner, *Journey into England*, p. 46, 1598. 'As the great ship, in which the renowned English Captain Drake (Drack), as is commonly reported, sailed round the world and had lately returned from the island of Dominica, was at this time repairing on shore and refitting, his Highness went on board to inspect it; it is indeed a very large and strongly built ship, of several hundred lasts, exceeding fit to undertake so protracted and dangerous a voyage, and well able to bear much buffeting; the cabins and armouries are in fine order, as in a well-built castle; in the middle, where the largest cannon are placed, it is eighteen good paces wide; what its length must be in proportion may be easily judged.'—Frederick, Duke of Württemberg, *Journal*, 1542, in Rye, *England as seen by Foreigners*, p. 49. See Wheatley's note on this passage.

1. 3. 127. **the Idea.** See Glossary. Wheatley cites the following illustrative quotations: '*Idea* is perhaps the worst

treated word in the English language. Matters have not mended since the times of Dr. Johnson, who, as Boswell tells us, "was particularly indignant against the almost universal use of the word *idea* in the sense of *notion* or *opinion*, when it is clear that *idea* can only signify something of which an image can be formed in the mind."—Trench, *English, Past and Present*, p. 285 (1871).

'Her sweet idea wandered through his thoughts.'—Fairfax.

I did infer your lineaments,  
Being the right idea of your father,  
Both in your form and nobleness of mind.

*Richard III* 3. 7. 12.

1. 3. 128. **physnomie**. See Glossary. Nares, in his *Glossary*, calls this a corrupt contraction of physiognomy, but Dyce (*Glossary to Shakespeare*) says it was a common contraction, and not regarded as a vulgarism. Cf. Cotgrave: 'Metascopie, mine, le traict du visage. Phisnomie or phisiognomie of mans face.' Nares cites the following illustrations: *All's Well* 4. 5. 41: 'Faith, sir, a' has an English name, but his fisnomy is more hotter in France than there;' *Mirr. for Mag.* (ed. Hazlewood, p. 794):

Who both in favour, and in princely looke,  
As well as in the minn's true qualitie,  
Doth represent his father's physnomie.

Shirley, *Sisters* (ed. 1833) 1. 1, p. 360: 'I will examine all your phisnomies.' The word appears to be in good repute in all these instances. Jonson does not conform to his usual practice here of substituting a simpler word for a harder one, when he replaces *lookes* of Q by *physnomy* of F.

1. 3. 137. **suburbe-humcr**. Whalley explains this as a low humour, not tintured with urbanity, and fitted to the tastes of the inferior people who usually reside in the suburbs. Wheatley's supposition that Knowell here merely intends to match the country gull against the city gull seems more reasonable.

1. 4. 1. **I thinke, this be the house**. *Be* is used with an idea of doubt, question, etc. after verbs of thinking; cf. Abbott, § 299, and Franz, § 171.

1. 4. 13. **Herring the King of fish.** The story of how the herring came to be king of fish is, as Gifford points out, fully related in Nash's *Lenten Stufe* 3. 201 ff. A hawk broke loose from a falconer on shipboard, flew down to the water in quest of game, and made for a speckled fish which was playing above the water. A shark lay near at hand, gaping for the flying fish, and devoured her, bells and all, at a mouthfull. The news of this murderous act was carried by the kingfisher to the ears of the land-fowls. Great indignation arose, and it was planned to revenge themselves for the trespass of blood and death committed against a peer of their blood royal. Preparation was made, the muster taken, and the leaders allotted. An old goshawk was appointed general, and a sparrowhawk marshal of the field. The puffin, which is half bird and half fish, betrayed this conspiracy to the fraternity of fishes. The greater sea-giants, such as the whale, the sea-horse, and the dolphin, fleered and jeered at it as a ridiculous danger, 'but the lesser pigmeis & spawne of them thought it meete to provide for themselves betime, and elect a king amongst them that might deraine them to battaile, and vnder whose colours they might march against these birdes of a feather, that had so colleagued themselves together to destroy them. Who this king should bee, beshackled theyr wits, and layd them a dry ground euery one. No rauening fish they would putte in armes, for feare after hee had euerted their foes, and flesht himself in bloud, for interchange of diet, hee woulde rauen vp them. . . . None woonne the day in this but the Herring, whom al their clamorous suffrages saluted with *Vive le roy*, God saue the King, God saue the King, saue only the Playse and the Butte, that made wry mouthes at him, and for their mocking haue wry mouthes euer since, and the Herring euer since weares a coronet on his head, in token that hee is as he is.'

1. 4. 15. **red herring.** See Nash's characterization of the red herring, *Lenten Stufe* 3. 191: 'But to thinke on a red Herring, such a hot stirring meate it is, is enough to make the crauenest dastard proclaime fire and sword against Spaine. The most intenerate Virgine wax phisnomy, that taints his

throate with the least ribbe of it, it will embrowne and Iron crust his flesh, and harden his soft bleding vaines as stiffe and robustious as branches of Corral. The art of kindling of fires that is practised in the smoking or parching of him is old dog against the plague.'

1. 4. 16. **by the Harrots bookes.** See *harrot* in Glossary. One of the duties of the herald was to record pedigrees. Francis Thynne, who was Lancaster herald from 1602 to 1608, and whom Camden described as 'an excellent antiquary, and a gentleman painful and well-deserving his office while he lived,' alludes to this custom, in describing the duties of the Kings of arms: 'First, as nigh as he cann, hee shall take knowledge, and recorde the Armes, Crests, and Cognizaunces, and auncient wordes; as alsoe of the Lyne and Descent, or Pedegree of every Gentleman within his Province of what estate or degree so ever he bee.'—Nason, *Heralds and Heraldry in Jonson's Plays*, p. 64. 'Equally important with their jurisdiction over the bearing of coat armour was the duty of the heralds to record the pedigrees of all persons of gentle or of noble blood. The two provincial kings of arms, Clarencieux and Norroy, were supposed to make official "Visitations" at convenient intervals to each country within their respective provinces. On these occasions, the king at arms or his deputy summoned all the gentlemen of the county to appear before him, and to bring their arms and pedigree to be recorded.'—*Ibid.*, p. 68. A further bibliography on this point may be found in Nason's book. References to heraldry, and satire upon its abuse, are not infrequent in Jonson: *Every Man Out* 1. 1, p. 36: '*Maculente*. Torment and death! . . . these mushroom gentlemen, That shoot up in a night to place and worship'; *ibid.* 3. 1, p. 96: 'By this parchment, gentlemen, I have been so toiled among the harrots yonder, you will not believe! they do speak in the strangest language, and give a man the hardest terms for his money, that ever you knew'; *ibid.* 3. 1, p. 97: '*Car*. Ay, and rampant too! troth, I commend the herald's wit, he has decyphered him well: a swine without a head, without brain, wit, anything indeed, ramping to gentility'; *Case is Alt.* 4. 4, p. 371: ' . . . Some harrot of arms, he

shall give us a gudgeon'; *New Inn* 1. 1, p. 313: 'Ay, that was when the nursery's self was noble, And only virtue made it, not the market, That titles were not vented at the drum, Or common out-cry'; *ibid.* 2. 2, p. 342: '*Host.* An antiquity, By the dress, you'd swear! an old Welsh herald's widow: . . . She's perfect in most pedigrees, most descents'; *Stap. of News* 4. 1, p. 268 ff: '. . . Do not I love a herald,

Who is the pure preserver of descents,  
The keeper fair of all nobility,  
Without which all would run into confusion?  
Were he a learned herald, I would tell him  
He can give arms and marks, he cannot honour;  
No more than money can make noble: it may  
Give place, and rank, but it can give no virtue.'

1. 4. 17. **His Cob.** See Glossary. Wheatley quotes the following from Nash, *Lenten Stufte* 3. 211: 'One of the curiostest curtizans of Rome, when the fame of the King of fishes was canon-rored in her eares, shee sent all hir iewells to the iewish lunbarde to pawne, to buy and encaptiue him to her trenchour, but her perueyour came a day after the faire, and as he came, so hee farde, for not a scrap of him but the cobs of the two Herrings the Fishermen had eaten remained of him, and those Cobbes, rather than hee woulde go home wyth a sleeuelesse answer, he bought at the rate of foure score ducats: (they were rich cobbes you must rate them; and of them all cobbing countrey chuffes which make their bellies and their bagges theyr Gods are called riche Cobbes).' Cf. also: Nash, *Unf. Trav.* (Wks. 2. 209): 'Lord high regent of rashers of the coles and red herring cobs'; Dekker, 2 *Honest Wh.* (Wks. 2. 147): 'He can come bragging hither with foure white Herrings (at's taile), . . . but I may starue ere he give me so much as a cob.'

1. 4. 17. **great-great-mighty-great Grand-father.** Cf. note on *what-sha'-call-him doublet*, 1. 3. 15.

1. 4. 30. **Roger Bacon.** Bacon was a philosopher, born at or near Ilchester, Somersetshire, about 1214. About his name many early traditions gathered, for which there is no satisfactory foundation. An incomplete summary of the

older material is furnished by Anthony Wood, a more critical survey in Jebb's preface to his edition of the *Opus Majus*; the latest researches are to be found in the works of Brewer and Charles. Bacon early manifested an interest in Arab writers, languages, and experimental researches partly in alchemy, partly in optics. At some unknown time he became a Franciscan friar. The suspicion of the Franciscan superiors it was which had him put under surveillance, and in 1257 sent him to Paris, where he was kept in close confinement for ten years, and denied all opportunities of writing. After 1267 he was in comparative freedom, and devoted himself to working out, in special writings, the particular sciences which he conceived as constituting the body of knowledge. His writings fall into two groups—those in print, and those in manuscript. An accurate list of the former is given by J. V. Le Clerc in the *Histoire Litt. de la France*. 'Not till the eighteenth century was it known, nor from the scanty references in the older authorities could it have been gathered, that Bacon was more than an ingenious alchemist, a skilled mechanician, and perhaps a dabbler in the black arts. In this light tradition viewed him, and it is his legendary history only that has established itself in English literature. The famous necromancer, Friar Bacon, with his brazen head, is no unfamiliar figure in popular English writing. The publication of the *Opus Majus*, however, rendered possible a more accurate conception of his aims and labours, and made it evident that the main interest of his life had been a struggle towards reform in the existing methods of philosophical or scientific thinking—a reform which in spirit and aim strikingly resembled that more successfully attempted by his more famous namesake in the seventeenth century.' He died probably in 1294, and was buried in Oxford.—See *DNB*. 2. 374 ff. Wheatley points out that Cob is wrong in stating that Bacon was broiled. Cf. *Tale of a Tub* 4. 5, p. 203: 'O for a cross! a collop Of Friar Bacon, or a conjuring stick Of doctor Faustus.

1. 4. 34. **canst thou shew me of a gentleman.** 'After transitive vbs., the secondary or thing object is often intro-

duced by *of* representing an original genitive.'—*NED*. Cf. Latimer, *Serm. & Rem.*, p. 174: 'He came . . . desiring him of help'; Spenser, *F. Q.* 2. 9. 42: 'Of pardon I you pray.'

1. 4. 52. **he ne're cast better.** This is a play on casting dice and vomiting. See Nares' *Glossary*. He cites the following illustrations: *Poet.* 1. 1, p. 374: 'These verses too, a poison on 'em! I cannot abide them, they make me ready to cast, by the banks of Helicon'; Beau. and Flet., *Span. Cur.* 4. 7. 470: 'Let him cast till his maw come up; we care not.'

1. 4. 56. **hee swallow'd a tauerne-token.** 'Throughout the seventeenth century, and indeed for upwards of a century later, there was a most inconvenient shortage in the copper coins and other small change in circulation in this country; and to overcome this deficiency authority was given to traders and others to coin their own pennies, halfpennies, and farthings for the facilitating of business transactions. These trade tokens, as they were called, became legal currency as "promises to pay;" and the circulation of them in all parts of the country grew to enormous proportions. They were issued by business corporations and traders of all sorts, and among them not a few innkeepers of the better class. Those of the last named were generally brass farthings, and always bore the sign of the inn from which they emanated and at which they were redeemable in the current coin of the realm.'—Hackwood, *Inns, Ales, and Drinking Customs of Old England*, p. 274. 'Trade tokens were issued at the "Mermaid" in Cheapside, the resort of Jonson and his literary friends.'—*Ibid.*, p. 277. Wheatley and Cunningham, in *London Past and Present* 2. 173, in describing the Guildhall Library and Museum, comment as follows upon the collection of tokens there: 'Of later date are a large collection of mediæval pilgrims' tokens, and the fine Beaufoy collection of tavern and tradesmen's tokens.' G. B. Davis, in his comprehensive catalogue of coins, medals, and tokens, further illustrates the subject. See also Traill, *Social England* 3. 324. The meaning in the present line is, of course, that Bobadill drank as much liquor as a tavern-token would purchase.

1. 4. 59. **It's sixe a clocke.** 'It shows the early hours of our ancestors, that a morning call should be made at such a time, and further on (1. 5. 26), Bobadill excuses himself for having risen so late that he had had a short night.'—Wh. But cf. *Gull's Horn Book*, Chap. 2: 'Besides, by the opinion of all philosophers and physicians, it is not good to trust the air with our bodies till the sun with his flame-coloured wings hath fanned away the misty smoke of the morning, and refined that thick tobacco-breath which the rheumatic night throws abroad of purpose to put out the eye of the element: which work questionless cannot be perfectly finished, till the sun's car-horses stand prancing on the very top of highest noon; so that then, and not till then, is the most healthful hour to be stirring'; Thornbury, *Shakespeare's England* 1. 105: 'The rose of fashion, in the days of cloak and dagger, seldom rose before he had heard it at least ring noon from Paul's or Bow.'

For the expression *a clocke* instead of *o' clocke* see Abbott, §§ 24 and 140, and Franz, § 238.

1. 4. 61. **A gentleman of his hauings.** *Havings* takes the place of *note* in Q. It seems to have been a common word with Shakespeare and his contemporaries. Cf. the following instances: *Merry Wives* 3. 2. 73: 'The gentlemen is of no having'; *Henry VIII* 3. 2. 159: 'But pared my present havings to bestow My bounties upon you'; Brome, *Novella* (Wks. 1. 114): 'Looke to my house and havings; keepe all safe'; *Muses' Looking Glass* (O. Pl. 9. 206): 'One of your havings, and yet cark and care'; *Dev. is an Ass* 3. 1, p. 80: 'A man of means and havings'; *Cynth. Rev.* 5. 2, p. 316: 'A gentleman of so pleasing and ridiculous a carriage, . . . of goodly havings.'

1. 4. 64. **an' my house were the Brasen-head now.** This passage, as Wheatley points out, is reminiscent of the old romance, *The Famous Historie of Frier Bacon*, and of Greene's play, *Friar Bacon and Friar Bungay*. The former, in the chapter entitled 'How Fryer Bacon made a Brasen head to speake, by the which hee would have walled England about with Brasse,' recounts the following story: Friar Bacon,



reading one day of the many conquests of England, tried to think how he might keep it from similar attacks in the future. He finally hit upon the plan of building a great head of brass which should be endowed with the power of speech, so that upon a warning from it, he could wall all England about with brass. Accordingly, he sought the aid of Friar Bungay, a great scholar and magician. Together they erected the huge brazen head, equipped within with all parts, as in a natural man's head. To these, however, they were unable to impart motion. Books availed them not in this attempt, and they at last besought the aid of a devil, whom they raised from the world of spirits by words of conjuration. After being threatened, the devil provided them with six simples, the fume of which had power, within a month's time, to endow the brazen head with speech. He was unable to predict the exact day of the miracle, and warned them that if they failed to hear and heed the first utterance, all their labor would be lost. They prepared the simples and began their watch. After a weary three weeks' vigil without any rest, they were forced by exhaustion to seek sleep. Miles, Friar Bacon's man, was left in charge in their stead, with strict injunctions to notify them at once if the head spoke. Miles promised, and the friars retired. After a half hour the head uttered the words 'Time is.' These seemed so insignificant to Miles that he mocked the head, and did not waken the friars. At the end of another half hour, the head spoke a second time with the words 'Time was.' These words were also disregarded by Miles. Finally, after a third half-hour had passed, the head said once more, 'Time is past.' This time there was a great roar, accompanied with flashes of fire, and the head fell down and was broken in pieces. The noise awakened the friars, who rushed in, and discovered Miles' perfidy and the frustration of their plans. This story is an episode in Greene's play. Ward, in the introduction to his edition of *Dr. Faustus* and *Friar Bacon and Friar Bungay*, pp. 108-128, discusses the literary history of the latter story.

1. 4. 75. hee will sit you a whole after-noone some-times,  
reading o' these same abominable, vile. . . . rascally verses.

Cf. *Every Man Out* 3. 1, p. 89: 'The other monsieur, Clove, is a more spiced youth; he will sit you a whole afternoon sometimes in a bookseller's shop, reading the Greek, Italian, Spanish, when he understands not a word of either.' *You* is an ethical dative here. See Abbott, § 220, Franz, § 294, and Maetzner, *Englische Grammatik* 2. 227. Cf. *Epic.* 3. 1, p. 388: '... Clap me a clean towel about you, like a sewer'; *Tam. of the Shr.* 1. 2. 8:

*Pet.* Villain, I say, knock me here soundly.

*Gru.* Knock you here, sir! Why, sir, what am I, sir, that I should knock you here, sir?

*Pet.* Villain, I say, knock me at this gate  
And rap me well.

1. 4. 84. **he dos sweare the legiblest, of any man christned.** This misuse of the word *legible* is probably, as Wheatley suggests, merely one of Cob's 'malapropisms.' This passage suggests Hedon and his oaths in *Cynth. Rev.* 2. 1, p. 240: '*Hed.* I have devised one or two of the prettiest oaths, this morning in my bed, as ever thou heard'st, to protest withal in the presence. . . (p. 243) '*Mer.* He [Hedon] will blaspheme in his shirt. The oaths which he vomits at one supper would maintain a town of garrison in good swearing a twelve-month.'

1. 4. 85. **by St. George.** St. George was the patron saint of England, a historical figure about whom many traditions have clustered. Richard Johnson, in his *History of the Seven Champions of Christendom*, records the legendary history of St. George. One reads here of his miraculous birth, of his being stolen as a babe, of his slaying the burning dragon in Egypt, of his betrayal by the black King of Morocco, of his seven years' imprisonment in Persia, of his escape, of his valorous and magnanimous deeds in many lands, and of his death from the venomous sting of a serpent.

Budge has edited and translated the Coptic texts relating to the *Martyrdom and Miracles of Saint George of Cappadocia*. This account is very different from the traditional one described above. It recounts the terrible tortures inflicted upon St. George by the governor of Cappadocia, and tells of his

patience throughout, of the comfort bestowed upon him by the Lord during his trials, of the nine miracles which he performed, and finally, of the encomium pronounced on the day of his commemoration, April 28. A more elaborate and historic account may be found in Heylin's *History of . . . S. George of Cappadocia*.

There are two rival claimants to the name and honor described above. The residuum of absolute established fact is perhaps the following: An officer named Georgios, of high rank in the army, suffered martyrdom, probably under Diocletian. (See *Encyc. Brit.*) Nares in his *Glossary* cites a number of allusions to St. George in literature, and some of the customs which have prevailed on St. George's Day. Swaen, *Figures of Imprecation* (*Engl. Stud.* 24. 209) says of this oath: 'As might be expected names of saints are often found in curses and invocations in the Middle Ages. Naturally this habit was dropped after the Reformation, but St. George, the patron of England, has retained his hold upon the English to this day.' Swaen also gives a list of examples in literature.

I. 4. 93. **Helter skelter, hang sorrow**, etc. 'The hortatory exclamations with which Cob concludes his soliloquy are either proverbial vulgarisms, or the burden of popular songs. *Up-tails-all* occurs in the *Fleire* (ed. Nibbe 3. 38): "She euerie day sings *Iohn for the King*, and at *Up-tails-all*, shees perfect.": and in the *Coxcomb* 1. 6. 139 where Silvio sings, "Then set your foot to my foot, and *Up-tails-all*."—G. *Care'll kill a cat* is an English proverbial expression. See Hazlitt, *English Proverbs and Proverbial Phrases*, p. 113, and Ray, *Proverbs*, p. 108. Cf. also Lewis, *Herefordshire Glossary*, p. 126: 'A Herefordshire version of *care killed the cat* is *care clammed the cat*.'

I. 5. 32. **possesse no gentlemen . . . with notice of my lodging**. See *possesse* in Glossary. Cf. Abbott, § 295, and Franz, § 630 b. Cf. *Twelfth Night*, 2. 3. 149: 'Possess us, possess us'; *Mer. of Ven.* 4. 1. 35: 'I have possess'd your grace of what I purpose.'

Q 1. 3. 123. **so popular and generall**. See *general* in Glossary. Cf. *Catiline* 1. 1, p. 209: 'Are you coying it, When I

command you to be free and general To all?' F substitutes *generally visited* for *generall*.

1. 5. 46. **Goe by, Hieronymo.** See Kyd's *Spanish Tragedy* 3. 12. 27. ff.:

*Hier.* Justice, O, justice to Hieronimo.

*Lor.* Back! see'st thou not the King is busy?

*Hier.* O, is he so?

*King.* Who is he that interrupts our business?

*Hier.* Not I. Hieronimo, beware! go by, go by!

See note on 1. 5. 46. Cf. *Cynth. Rev. Ind.*, p. 213: 'That the old Hieronimo, as it was first acted, was the only best, and judiciously penn'd play of Europe': *Alch.* 4. 4, p. 147: 'Hieronimo's old cloak, ruff, and hat will serve'; *ibid.*, 5. 2, p. 166: 'Here's your Hieronimo's cloak and hat'; *Barth. Fair, Ind.*, p. 348: 'He that will swear, Jeronimo, or Andronicus, are the best plays yet, shall pass unexcepted at here, as a man whose judgment shews it is constant, and hath stood still these five and twenty or thirty years'; *New Inn* 2. 2, p. 339: *Go by, Hieronimo.*'

1. 5. 47. **is't not well pend.** 'Although Jonson ridicules the play, he probably had some affection for it, as he appears at one time to have supported the character of Hieronymo, and subsequently to have written some additions to the play for Henslowe.'—Wh. 'That Jonson had himself played the part of Jeronimo in the *Spanish Tragedy* in a children's company appears from Dekker's *Satiromastix*.'—Henslowe's Diary (ed. Greg 2. 154). See *Satiromastix* (1873), p. 202: 'Goe by Ieronimo, goe by.' The passage in Henslowe relating to Jonson's additions to the *Spanish Tragedy* may be found in Greg's edition 2. 153: 'Paid, on behalf of the Admiral's men, to Jonson, 25 Sept. 1601, for additions, £2; also 22 June 1602, in earnest of *Richard Crookback* and for new additions, £10.'

1. 5. 56. **Oh eyes, no eyes, but fountaynes fraught with teares.** These words are an exact quotation from Hieronimo's lament for his murdered son in *The Spanish Tragedy* 3. 2. 1:

O eyes! no eyes, but fountains fraught with tears;

O life! no life, but lively form of death;

O world! no world, but mass of public wrongs,  
 Confus'd and fill'd with murder and misdeeds!  
 O sacred heav'ns! if this unhallow'd deed,  
 If this inhuman and barbarous attempt,  
 If this incomparable murder thus  
 Of mine, but now no more my son,  
 Shall unreveal'd and unreveng'd pass,  
 How should we term your dealings to be just,  
 If you unjustly deal with those that in your justice trust?

1. 5. 68. **turtle-billing louers.** Note that *turtle-billing* is substituted for *true deserving* of Q. The former expression seems more in keeping with the kind of verse illustrated here.

1. 5. 75. **That boot becomes your legge, passing well.** 'The form of the boots seems to have been continually changing: sometimes they were neatly fitted to the legs; then, again, they were wide and full of folds; sometimes they were high above the knees; then, again, below them; in short, they seem to have been fashioned in few instances alike: the whole appears to have depended entirely upon the whim of the wearer. The tops were generally turned down upon the boots; and sometimes they differed from them, not only in colour, but in the materials. We read of lawn boot tops; but these are mentioned as a peculiar instance of foppery: however in the seventeenth century they were very wide, and had their edges ornamented with ruffles and fringes.'—Strutt, *Dress and Habits of England* 1. 347. The following description of boots as part of the dress of a dandy in 1604 is to the point: 'I beheld a curious pair of boots of King Philip's leather, in such artificial wrinkles, sets, and plaits, as if they had been starched lately and come new from the laundress's, such was my ignorance and simple acquaintance with the fashion, and I dare swear my fellows and neighbours here are all as ignorant as myself. But that which struck us most into admiration, upon those fantastical boots stood such high and wide tops, which so swallowed up his thighs, that had he sworn, as other gallants did, this common oath, would I might sink as I stand! all his body might very well have sunk down and been damned in his boots.'—I. M., *Father Hubbard's Tales or The Ant and the Nightingale*, Middleton, Wks. (ed. Dyce 5. 567). Dekker,

in his *Gull's Hornbook*, ch. 3, gives the following advice to a gallant: 'As for thy stockings and shoes; so wear them, that all men may point at thee, and make thee famous by that glorious name of a malecontent. Or, if thy quicksilver can run so far on thy errand, as to fetch thee boots out of S. Martin's; let it be thy prudence to have the tops of them wide as the mouth of a wallet, and those with fringed boot-hose over them to hang down to thy ankles.' Stubbes, in his *Anatomy of Abuses*, p. 61, thus describes the great excess shown in boot-hose: 'They haue also bootehose which are to be wondered at; for they be of the fynest cloth that may be got, yea, fine inough to make any band, ruffe, or shurt needful to be worn: yet this is bad inough to were next their gresie boots. And would God this weare all: but (oh, phy for shame!) they must be wrought all ouer, from the gartering place vpward, with nedleworke, clogged with silk of all colors, with birds, foules, beasts, and antiques purtrayed all ouer in comlie sorte. So that I haue knowen the very nedle work of some one payre of these bootehose to stand, some in iiii. pound vi. pound, and some in x. pound a peece. Besides this, they were made so wide to draw ouer all, and so longe to reach vp to the waste, that as litle, or lesse, clothe would make one a reasonable large shurte.' It is not improbable that Bobadill's boots belonged to this rather extreme type.

1. 5. 77. **It's the fashion.** Q reads 'a fashion.' F is better, as emphasizing a more pronounced vogue of the day. See note on *hose*, 1. 3. 37.

1. 5. 81. **hanger.** 'A band affixed to the girdle or belt by which the sword was suspended. . . . They were sometimes richly decorated and jewelled.'—Fairholt, *Costume in England* 2. 216. See also Planché, *Cyclo. of Costume* 1. 253. Cf. *Hamlet* 5. 2. 154: 'The King, sir, hath wagered with him six Barbary horses: against the which he has imponed, as I take it, six French rapiers and poniards, with their assigns, as girdle, hangers, and so.' Stubbes, in his *Anatomy of Abuses*, quotes the description of the dress of a young dandy in 1604 by I. M., in his *Father Hubbards Tales*. On p. 242 occurs the following allusion to hangers: 'All this while his French

monkey bore his cloak of three pounds a yard, lined clean through with purple velvet, which did so dazzle our coarse eyes, that we thought we should have been purblind ever after, what with the prodigal aspect of that and his glorious rapier and hangers all bost with pillars of gold, fairer in show than the pillars in Paul's or the tombs at Westminster; beside, it drunk up the price of all my plough-land in very pearl, which stuck as thick upon these hangers as the white measles upon a hog's flesh. When I had well viewed that gay gaudy cloak and those unthrifty wasteful hangers, I muttered thus to myself: "That is no cloak for the pain, sure; nor those no hangers for Derrick."

1. 5. 82. **peremptory-beautifull.** This replaces *beautifull* of Q. See *peremptory* in Glossary.

1. 5. 89. **rooke.** 'The names of various stupid birds have been used at different periods for "fool" or "dupe":—*gull* (properly a "young bird" of any kind), *pigeon*, *daw*, *dodo*, *dotterel*, and *rook*.'—Greenough and Kittredge, *Words and Their Ways*, p. 363. Cf. *Poet.* 1. 1, p. 378: '*Ovid sen.* Shall I have my son a stager now? . . . a gull, a rook, a shot-clog, to make suppers and be laugh'd at'; *Epic.* 1. 1, p. 352: '*Cler.* Did you ever hear such a wind-sucker, as this? *Daup.* Or such a rook as the other.' See also note on *rooke* in Henry's edition of *Epic.*, p. 160.

Q 1. 3. 172. (**one a them**). For *a*, see note on *sixe a clocke*, 1. 4. 59. This parenthetical expression is wisely omitted in F, since it renders the sentence bungling, and is unnecessary to the sense.

1. 5. 96. **He ha's not so much as a good phrase in his belly, but all old iron, and rustie prouerbes.** Cf. *Case is Alt.* 1. 1, p. 310: 'O how pitifully are these words forced! as though they were pumpt out on's belly.'

1. 5. 113. **A most proper, and sufficient dependance.** See *dependance* in Glossary. Cf. *Devil is an Ass* 3. 1, p. 80: 'If we do find, By our proportions, it is like to prove A sullen and black business; . . . then We file it, a dependence!'

1. 5. 114. **the great Caranza.** Jeronimo De Carranza was the author of a work on dueling called *De la filosofia de las*

*armas, de su destreza y de la agresion y defension Christiana*. A few copies were printed in 1569, and it was published in 1582. 'As the title leads one to anticipate, there is as much of the author's ethical and theological theories in this celebrated work as of swordsmanship proper. Its production, joined to Carranza's reputation as "esgrimidor", certainly entitled him to the name of "inventor of the science of arms", of that Spanish science at least that based its principles on the mathematical relation of angles to their subtending arcs, of tangents and chords to their circle, and all that pompous nonsense which Quevedo, a century later, ridicules so finely when he describes a scientific "espadachin" put into a corner by an uninitiated but resolute antagonist, notwithstanding the fact that the former had "gunado los grados al perfil", the infallible result of which operation should have been complete mastery.

'A second edition of Carranza's book was published in 1600, in all respects similar to the former, together with the first of that long series of works, either by Don Luis Pacheco de Narvaez, or about him, which forms nearly the whole literature of fencing in Spain during the seventeenth century.'—Castle, *Schools and Masters of Fence*, p. 68. See Beau. and Flet., *Love's Pilgrimage*, Wks. II. 317: 'Stay, hear me: hast thou ever read Caranza?' Dyce adds the following note, altered from Weber upon Carranza: "'Caranza (Jérôme), né à Séville, dans le 16<sup>e</sup> siècle, chevalier de l'ordre du Christ en Portugal, passa en Amérique en 1589, fut gouverneur de la province de Honduras, et écrivit sur l'art des armes, principalement de l'épée, soit pour l'attaque, soit pour la défense. Il est le premier qui paraît avoir réduit en pratique la théorie publiée par un nommé Jean Pons de Perpignan. . . . On publia en 1612 un abrégé du traité de Carranza (by Pacheco de Narvaez)."' *Biog. Univ.*—"Together with Pacheco de Narvaez and some others, Caranza was held in the highest esteem in his own country, and conceived himself one of the greatest of mortals. When he and his comrades became the subject of ridicule, and fell under the lash of such men as Quevedo and Bartolomeo Leonardo de Argensola, they not unfrequently retorted by



burlesquing their compositions, some of them possessing the talent of rhyming in conjunction with that of fencing. An admirable travesty by Caranza of an ode of Luis de Leon has been printed from a manuscript in the *Parnaso Español* (vol. IX, p. 189). Caranza is celebrated in Cervantes's *Canto de Caliope* and in Lope de Vega's comedy *Los Locos de Valencia*. Our early dramatists have levelled many satirical passages at Caranza and his followers.'"

1. 5. 116. **the first stoccata.** The *stoccata* is included by Saviolo among the three thrusts to be employed with rapier and dagger. This, together with the *imbroccata*, was classified according to the point of arrival on the adversary's body. 'The *stoccata* reached the enemy under the sword, hand, or dagger, and might be delivered with the hand in pronation or any other position.'—Castle, *Schools and Masters of Fence*, pp. 83–4. The only English treatise on the rapier-play of the sixteenth century, besides a translation of Grassi's work, is *Vincentio Saviolo, his Practise*.—*Ibid.*, p. 79.

1. 5. 122. **vn-in-one-breath-vtter-able skill.** Cf. note on *what-sha-call-em doublet*, 1. 3. 13. This long compound is not found in Q.

1. 5. 127. **accomodate vs with another bed-staffe.** See *accomodate* in Glossary. Wheatley thinks it probable that the word became popular about this time and quotes the passage from *Discoveries* (*Wks.* 9. 209) where Jonson, in remarking upon an epistolary style, says: 'You are not to cast a ring for the perfumed terms of the time, as *accommodation*, *complement*, *spirit*, &c, but use them properly in their place, as others.' Cf. *Poet.* 3. 1, p. 435: 'Will you present and accomodate it to the gentleman'; 2 *Henry IV* 3. 2. 72: '*Bar-dolph*. Sir, pardon; a soldier is better accommodated than with a wife . . . but I will maintain the word with my sword to be a soldier-like word, and a word of exceeding good command, by heaven.'

See Glossary for *bedstaff*. Cf. *Staple of News* 5. 1, p. 283: 'But that she is cat-lived and squirrel-limb'd, with throwing becstaves at her.' 'In Alleyn's Will, 1626, the furniture of twelve poor scholars' chambers is mentioned as six bedsteads,

six mattresses, six feather-beds, etc., and three dozen of bed-staves . . . . The bedstaff appears to have been still used as an offensive weapon up to a much later period. In the *In-goldsby Legends*, a faithless husband is attacked by the *Lady Rohesia*, who grasped the bedstaff, "a weapon of mickle might."—Wh.

1. 5. 145. **the passada.** Saviolo (see note on 1. 5. 116) defines the *passata*, among cuts, as follows: 'The *passata* was the chief means of closing the measure, as well as escaping a hit in a way which allowed of a counter attack at the same time. Passes were made to the right or left with the right foot followed rapidly by the left; also to the front, provided the opponent's blade had been beaten aside with the left hand or dagger.'—Castle, *Schools and Masters of Fence*, p. 84. Saviolo's classification of cuts follows that of Marozzo. 'Marozzo is generally looked upon as the first writer of note on the art of fencing. It would be perhaps wiser to consider him as the greatest teacher of the old school, the rough and undisciplined swordsmanship of which depended as much on dash and violence as on carefully cultivated skill. Marozzo was a Bolognese, but he kept his school in Venice. His reputation was very great, to judge from the numerous editions of his works, five of which were published between 1536 and 1615.—*Ibid.*, p. 34.

1. 5. 152. **Venue! Fie. Most grosse denomination, as euer I heard.** Cotgrave, in his *French and English Dictionary* (1632), gives as one definition of *venue*, 'a vennie in fencing; also, a turne, tricke, iert, or ierke.' Florio, in his *Dictionary of Italian and English* (1611), defines *stoccato* as 'a thrust, a stoccado, a foyne.' Howell, in his *Lexicon Tetraglotton* (1660), sec. 32, mentions, among fencing terms, 'a foin, veny, or stoccado.' Steevens and Malone engaged in an argument over the word *venew*, as it appears in *Love's Labor's Lost* 5. 1. 62: '... A sweet touch, a quick venue of wit.' Steevens maintained that 'a *venew* is the technical term for a *bout* at the fencing school.' Malone, on the other hand, declared that 'A *venue* is the technical term used by fencers for a *hit*.' (See Malone's *Shakespeare* 3. 395). Douce, in his *Illustra-*

tions of Shakespeare, pp. 143 ff., carries the discussion further, and arrives at the following decision (p. 146): 'On the whole therefore it appears that *venew* and *bout* equally denote a *hit* in fencing; that both Mr. Steevens and Mr. Malone are right in this respect; but that the former gentleman is inaccurate in supposing a *venew* to mean a *set-to*, and the latter equally so in asserting that a "*venew* is not a *bout*.' Gifford commiserates the state 'of some of our ancient poets, who groan under the weight of discordant commentaries on this trivial word!' It seems sufficient to point out, as he does, that *stoccata* and *venue* are synonymous terms, both equivalent to *thrust*, and to emphasize the fact that Bobadill here shows preference for an Italian rather than a French word. Cf. *Merry Wives* 1. 1. 294: 'I bruised my shin th' other day with playing at sword and dagger with a master of fence; three veneyes for a dish of stewed prunes'; Webster, *Westward Ho* (Wks., ed. Dyce, 2. 3. 54): 'Fear not me, for a veney or two'; Greene, *Frier Bacon and Frier Bungay* (Wks., ed. Grosart, 13. 90): 'Why standst thou, Serlsbie, doubtst thou of thy life? A venie, man: faire Margret craues so much.'

1. 5. 159. **I will learne you.** See Abbott, § 291, and Franz, § 630, v., for comments on *learn* used as the transitive verb *teach*. Cf. *Tempest* 1. 2. 365: 'The red plague rid you for learning me your language.'

1. 5. 167. **'Tis somewhat with the least.** This passage is cited by Abbott (§ 195) as an instance of the use of *with* in the sense of *like*. Cf. *New Inn* 2. 1, p. 327: 'It was a great deal with the biggest for me.' Tennant (ed. *New Inn*, p. 189) cites this passage, and comments thus upon Abbott's explanation: 'But that surely is not a satisfactory explanation of either instance of this peculiar expression.' In our play the meaning is clearly 'too big', and in *Every Man In*, 'too little'. In both cases it is used to denote excess. The example which *NED.* gives of *with the largest* can be explained in the same way: "Ld. Berners *Froiss.* II. cxviii. [cxiv.] 339 They ... payed euery thyng with the largeste [Fr. *bien & largement*], so that euery man was content." The meaning here is not *too freely*, of course, but *very freely, most freely*. This is exactly the

same range of meanings that we find in a Latin superlative. Abbott's statement, then, should read somewhat after this fashion: '*With* is used with a superlative, where we usually use *too* or *very* with a positive, to denote excess.'

1. 5. 168. **a bunch of redish, and salt, to tast our wine.** 'In Muffet's *Health's Improvement*, 1655, p. 226, we read "most men eat radishes before meat to procure appetite and help digestion." This is still the common practice in Italy.'—Wh.

1. 5. 171. **the Coridon.** Virgil uses *Corydon* as a shepherd in Eclogues 2 and 7. In Eclogue 2, he is represented as consumed with a hopeless love for Alexis. He bewails his fate in song, and his theme is always (1. 56): '*Rusticus es, Corydon; nec munera curat Alexis.*' Gifford remarks in this connection: 'The name of this unfortunate shepherd of Virgil seems to have suggested to our old writers a certain mixture of rusticity and folly. So in the *Parson's Wedding* 1. 3: "He has not so much as the family jest which these Corydons are to inherit.'"

## ACT II

2. 1. 5. **Let him tell ouer, straight, that Spanish gold, And weigh it, with th' pieces of eight.** 'The Portcullis, or exportable Money, is peculiar to this Reign (i. e. Elizabeth's), and very scarce; it was coin'd by commission, the eleventh of *January*, in her forty-third year, for the use of the *East-India Company*, and therefore called *Indian Money*. The Queen would not admit the company, at her first granting them to be a corporation, to transport the King of *Spain's* silver Coin into the *East Indies*, though the merchants pressed it very often, telling her Majesty, that her silver Coin and stamp was not known in the *East-Indies*. To which she replied, That for the reasons the merchants alledged, it was her resolution not to grant the King of *Spain's*, or any foreign Prince's Coin, to be sent into *India*, but such pieces as were coin'd with her effigies on one side, and the portcullis on the other; that the *Indians* might know her, wherever her merchants traded, to be as great a Prince as the King of *Spain*; and that no more should be sent than she and her council should approve. And

this was to supply the place of *Spanish Money*, which was best known in the *Indies*, it was made of the just weight and fineness of the *Spanish Dollar*, or piece of eight Rials, and the Parts of the Dollar, *viz.* in pieces of eight Testers, four Testers, two Testers, and single Testers; the Tester being equivalent to the *Spanish Rial of Plate*: The Piece of eight Testers, commonly called the *Portcullis Crown*, weighed seventeen Pennyweights eleven grains, equal to a *Spanish Dollar* or piece of eight, and to four Shillings and six Pence *English*, and therefore may not improperly be called the *English Dollar*.—Leake, *An Historical Account of English Money*, pp. 255 ff.

Cf. Q at this point. *Silverstuffs* is a more specific expression than *wares*. The appointment to meet *on the Exchange* has more of life in it than the vague *ile be there* of Q. The introduction of *the pieces of eight* and *the grogran's* is a good touch, and suggests additional action. The whole speech has gained in vitality and realism in F.

2. I. 9. **grogran's.** See Glossary. 'By *grogram* (French, *gros-grains*) is meant a variation in the texture, caused by the warp-threads passing over two of the shoots at once, taking up one only; this often finishes the edge of a ribbon.'—Fairholt, *Costume in England* 2. 197. Stubbes, in his *Anatomy of Abuses*, p. 74, mentions *grogram*, together with silk, taffeta, satin, etc., as the customary material for doublets. Dekker, in his *Gull's Hornbook*, ch. 4, gives the following direction to his gallant: 'After dinner you may appear again, having translated yourself out of your English cloth cloak into a light Turkey grogram, if you have that happiness of shifting.'

2. I. 10. **on the Exchange.** The Royal Exchange was rendered popular in London by the visit of Queen Elizabeth in 1570. 'After dinner her Maiestie, returning through Cornhill entered the Bursse on the southside, and after that she had viewed every part thereof aboue the ground, especially the Pawne, which was richly furnished with all sorts of the finest wares in the Citie: shee caused the same Bursse by an Herauld and a Trumpet, to be proclaimed the *Royal Exchange*, and so to be called from thenceforth, and not otherwise.'—Stow, *Survey of London* (ed. Kingsford, p. 193). The trade in

the exchange steadily increased after this time, and it became as popular a lounging-place and resort for idlers as Paul's walk. See Stow's *Chron. of England*, p. 868.

2. I. 15. **I tooke him of a child**, etc. I.e., from a child, when a mere child. See *of* in Glossary, and cf. Abbott, § 167, Franz, § 516, and Maetzner, *Englische Grammatik* 2. 238. Cf. also Acts 8. 11: 'Of long time he had bewitched them with sorceries'; *Ham.* 2. 2. 11: '... Being of so young days brought up with him.'

Cf. Q, and note the additional information regarding Cash in F. Q comments upon the superlative honesty and general trustworthiness of Thorello's servant. F tells how Kately adopted and christened Thomas, bred him at the Hospital, made him his cashier, and found him finally of abounding faith. The more personal tone of the latter establishes a dramatic relation between Kately and Cash, and makes it more possible for him to be a factor in the play.

2. I. 17. **Since bred him at the Hospitall**. Gifford suggests that the reference here is to Christ's Hospital, or the Blue-coat school, which at its first establishment was used as a foundling hospital. Full information regarding this famous institution may be found in Trollope's *History of Christ's Hospital*. It is pleasantly associated with literary history through the attendance, as pupils, of Lamb, Coleridge, and Leigh Hunt, who have left accounts of their sojourn there.

2. I. 23. **So, would not I in any bastards, brother**, etc. This is a far more natural and realistic sentiment to put into the mouth of a friend than the *God send me neuer such need* of Q.

2. I. 31. **What need**. The impersonal *needs* often drops the s. It is often found with *what*, where it is sometimes hard to say whether *what* is an adverb and *need* a verb, or *what* an adjective and *need* a noun. See Abbott, § 297. Note that Q has *needs*.

2. I. 36. **but confirme**. Gifford substitutes the word *both* for *but*, believing the latter to have been erroneously copied from the preceding line. He is influenced in this opinion by the quarto reading, *all contest*.

2. I. 46. **Me thought.** This is an old impersonal construction. Cf. Abbott, § 297, and Franz, § 627 *b*.

2. I. 55. **as scarce no note remaines.** See Abbott, § 406, and, Franz, § 410, for double negative.

2. I. 69. **He values me, at a crackt three-farthings.** Elizabeth, early in her reign, set out to complete the reformation in the coinage-system which had been begun by Edward VI. Soon after the issue of her first coinage a shortage of small coins was felt. Accordingly, in 1561, she ordered an issue of sixpences, threepences, three-halfpence, and three-farthings. Three-farthings were never coined in any reign before, or since; they were discontinued in 1582. Coins of the four denominations mentioned bore a rose behind the head of the queen. See Hawkins, *Silver Coins of England*, p. 297 (3d ed.) and Leake, *On English Money*, pp. 241, 254. Gifford quotes the following passage to verify the text's suggestion that the three-farthings was thin, and of little value. *K. John* I. I. 141:

... My face so thin  
That in mine ear I durst not stick a rose'  
Lest men should say 'Look, where three-farthings goes!

2. I. 74. **for George.** See note on St. George, I. 4. 85.

2. I. 77. **the Counters.** See Glossary. Information concerning individual counters in London may be found in Stow's *Survey* (ed. Kingsford I. 263): 'Some foure houses west from this Parish Church of saint *Mildred*, is a prison house pertaining to one of the shiriffes of London, and is called the Counter in the Poultry. This hath been there kept and continued time out of minde, for I haue not read of the originall thereof.'

2. I. 77. **he has the wrong sow by the eare.** This is an English proverb. See Ray's *Proverbs* (2d ed., p. 270): 'To take a wrong sow by the ear.'

2. I. 78. **claps his dish at the wrong mans dore.** This is an English proverbial expression. '*Clap-Dish*. A wooden dish carried by beggars, with a moveable cover, which they clapped and clattered to show that it was empty. In this

they received the alms. It was one mode, among others, of attracting attention. . . . The *clap-dish* was also termed a *clicket* . . . . It was used, I believe, originally, by lepers and other paupers deemed infectious, that the sound might give warning not to approach too near, and alms be given without touching the object.'—Nares, *Glossary* 1. 164. Cf. Cotgrave: '*Cliquette*. A clicket, or clapper; such as Lazars carrie about with them.' See also, Ray, *Proverbs* (2d ed., p. 239): 'He claps his dish at a wrong man's door.'

2. 1. 82. **he mads me.** Adjectives were freely converted into verbs in Jonson's time. The process was facilitated by the decay of the inflectional ending *en* in verbs. See Abbott, § 290.

2. 1. 82. **I could eate my very spur-lethers.** F has substituted *spur-lethers* for the *flesh* of Q. This is in keeping with the general tempering of such expressions in F.

2. 1. 101. **He would be readie from his heate of humor,** etc. *Humor* is used here in its ancient physiological sense of one of the four liquids, the commixture of which produced a man's temperament, and the preponderance of any one of which caused a *distemper*. See Greenough and Kittredge, *Words and Their Ways*, pp. 30 ff.

2. 1. 109. **From my flat cap, vnto my shining shooes.** 'Hats were worn low in the crown and narrow in the brim until the reign of Elizabeth. Throughout the reigns of Henry VIII., Edward VI., and Mary, the general wear among ordinary classes was the bonnet or flat-cap. . . . By an act of parliament of 1571, it was provided that all above the age of six years, except the nobility and other persons of degree, should, on sabbath-days and holy days, wear caps of wool, manufactured in England. This was one of the laws for the encouragement of trade, which so much occupied the legislative wisdom of our ancestors, and which the people, as constantly as they were enacted, evaded or openly violated. This very law was repealed in 1597. Those to whom the law applied, and who wore the statute-caps, were citizens, and artificers, and labourers. . . . During the reign of Elizabeth many and various were the forms of fashionable hats as worn



by the upper classes, and they were generally of velvet.'—Fairholt, *Costume in England* 2. 235, 236. Stubbes, in his *Anatomy of Abuses*, p. 50, throws further light on the prevailing vogue in his day: 'Sometimes they were them sharp on the crowne, pearking vp like a sphere, or shafte of a steeple, standing a quarter of a yard about the crowne of their heades; some more, some lesse, as please the phantasies of their mindes. Othersome be flat and broad on the crowne, like the battlements of a house.... And as the fashions bee rare and straunge, so are the things whereof their Hattes be made, diuerse also; for some are of silke, some of velvet, some of taffetie, some of sarcenet, some of wooll: & which is more curious, some of a certaine kind of fine haire, far fetched and deare bought, you may bee sure; And so common a thinge it is, that everie Seruing man, Countreyman, and other, euen all indifferently, do weare of these hattes.'

2. I. 123. **Like one of these penurious quack-saluers.** The character of the quack who haunted the streets of Elizabethan London is well described by Ward (*London Spy*, April, 1699, p. 8): 'Pray, says my friend, what do you think? Is it not a shame to our *English* Physicians to suffer such a parcel of Ignorant, Illiterate, and Impudent Vagabonds to Cozen Poor Innocent Wretches out of their money Publickly in the Streets, who want it themselves to purchase Bread and Necessaries? I can't Imagine what can be urg'd as an excuse for the tolerating such Rascals, to drain the Pockets of the Poor by preposterous Lyes, Jumbled into a Senceless Cant, to persuade the People to believe them really that, to which they are only a Scandal. And as a means to dissuade the Publick from their foolish Opinion of these Emperical Vagabonds, or their Medicines, which are only made from a parcel of perish'd Drugs, ground promiscuously together, without Art or Rule, and so made up into sundry sorts of species, to allure the Ignorant.'

'Der äußerst mangelhaften Vorbildung der Ärzte entsprachen ihre Heilmethoden. Sie kurierten nach Art der Kurpfuscher mit Arzneien, die sie selbst aus Kräutern und Giften bereiteten und zurechtmischten.... Sie gaben sich

als gelehrte und weitgereiste Wunderdoktoren aus, die, mit ihren Mitteln die schwierigsten Krankheiten geheilt haben wollten, und betrachteten ihre Patienten nur als Geldquelle und Versuchsobjekte.'—Schnapperelle, *Die Bürgerlichen Stände und das Volk in England während des xvi. und xvii. Jahrhunderts*, p. 33. Jonson ridicules quack doctors in a number of places: *Alch. 2. 1*, p. 47: 'Past all the doses of your drugging doctors'; *Volp. 2. 1*, p. 203:

... They [quack doctors] are most lewd impostors;  
Made all of terms and shreds; no less beliers  
Of great men's favours, than their own vile med'cines;  
Which they will utter upon monstrous oaths:  
Selling that drug for two-pence, ere they part,  
Which they have valued at twelve crowns before;

*Every Man Out 5. 4*, p. 181: 'But for your dog, sir Puntarvolo, if he be not out-right dead, there is a friend of mine, a quack-salver, shall put life in him again, that's certain'; *Stap. of News 4. 1*, p. 269:

This dog-leach,  
You style him doctor, 'cause he can compile  
An almanac, perhaps erect a scheme  
For my great madam's monkey, when't has ta'en  
A glyster, and bewray'd the Ephemerides.  
Do I despise a learn'd physician,  
In calling him a quacksalver?

2. 2. 21. **I'll ne're draw my sword in the sight of Fleet-street againe.** 'Fleet Street was famous for its waxwork and other moving exhibitions from Queen Elizabeth's time to Queen Victoria's, "probably", says Gifford, "from its being the great thoroughfare of the city."'—Wheatley, *London Past and Present 2. 61*. For a more extended history and description of Fleet Street, see Thornbury's *Old and New London 1. 32—147*. Cf. *Every Man Out 2. 1*, p. 64: 'They say, there's a new motion of the city of Nineveh, with Jonas and the whale, to be seen at Fleet-bridge.'

2. 2. 24. **that huge tumbrell-slop of yours.** 'The next remarkable innovation was the trunk-breeches or slops, which were gradually swelled to an enormous size: these breeches, we are told, were stuffed out with rags, wool, tow, or hair, and sometimes indeed, with articles of a more cumbrous nature,

if the story related by Holingshed be founded upon fact; wherein a man is said to have exhibited the whole of his bed and table furniture, taken from those extensive receptacles.'—Strutt, *Dress and Habits*, etc. i. 259. Cf. *Epic*. 4. 2, p. 436 and note (ed. Henry, p. 248): 'If he could but victual himself for half a year, in his breeches, he is sufficiently arm'd to over-run a country;' Butler, *Hudibras*, i. i:

With a huge pair of round-trunk hose,  
In which he carried as much meat  
As he and all his knights could eat.

2. 2. 26. **Garagantva breech.** Garagantua is taken from the giant in Rabelais' *Life of Gargantua*. 'Gargantua is a giant with an enormous appetite, and his name has become proverbial for an insatiable eater. The misspelling *Garagantua*, originated by Pope in his edition of Shakespeare's plays (*As You Like It* 3. 2. 238), has been followed by some other editors (*Furness*). There was a chap-book, popular in England in the 16th century, giving the history of the giant Gargantua, who accidentally swallows five pilgrims, staves and all, in his salad.'—CD. Jonson uses the word here to comment in another way upon Bobadill's huge breeches. 'Samuel Rowlands, in his *Knives of Spades and Diamonds*, likens "the great large abhominable breech" to "brewers' hop-sacks" and these ugly garments had many enemies. Wright, in his *Passions of the Minde*, 1601, says "this absurde, clownish, and unseemly attire only by custome now is not misliked but rather approved." An order was made in the 4th and 5th of Philip and Mary by the Society of the Middle Temple that none of their members "should wear great breeches in their hose, after the Dutch, Spanish or Almain fashion", on pain of forfeiting 3s. 4d. for the first and expulsion for the second offense.'—Wh.

2. 2. 30. **right hang-man cut.** I. e., the veritable bearing of a hangman.

2. 2. 32. **ging.** Gifford's emendation of *ging* to *gang* is in line with his other emendations in this play; like them, it is arbitrary, being based upon no sufficient reason. As

Wheatley observes, the word is a good old one, meaning *company*. There is no reason to doubt that this is the word which Jonson wrote. Wheatley remarks, also, that *ging* was generally used in a less disparaging sense than *gang*. He appends to this statement the three following quotations (the first quoted incorrectly by Wheatley):

Welcome, poet, to our ging.

Make rhymes, we'll give thee reason.

—Middleton, *Spanish Gypsy* (Wks., ed. Dyce, 4. 141).

For all your dagger, wert not for your ging,

I would knock my whipstock on your addle-head.

—*Downfall of Robert Earl of Huntingdon* (Hazlitt's Dodsley 8. 145).

There's a knot, a ging, a pack, a conspiracy against me.

—*Merry Wives* 4. 2. 123.

The first only of these quotations bears out Wheatley's contention, although the history of *ging* itself does show that it is, in general, freer from immoral implication than *gang*. Still, its connotation is certainly most uncomplimentary in the passage in question, and it is not sufficient reason to urge against Gifford's emendation that *gang* is usually a more disparaging term. The real difficulty resides in the fact that personal predilection, rather than the desire to preserve purity of text, seems, too many times, to be Gifford's guiding motive. Q reads *nest* for *ging*.

2. 2. 34. **Wel, as he brewes, so he shall drinke.** This is a proverbial expression.—See Lean's *Collectanea: English and other Proverbs, Folk Lore, etc.*, 3. 423. Note the following occurrences: 'Bullein, *Bulwarke of Defence* 2. 37: 'Let them drink as they brew'; Wright, *Political Poems and Songs* (King of Almaine), p. 69: 'Let him habbe asse he brew ale to drynge'; *Cursor Mundi*, 2848: Suilk als þai bruied now ha þai dronken'; *Piers Plowman*, Pass. 21. 404: 'The biternesse that thow hast browe, now brouk hit thyself'; Hazlitt, *Old Plays (Disobedient Child)* 2. 294: 'As he had brewd so should he bake'; Taverner, *Proverbs of Erasmus*, p. 49: 'Such ale as he hath brued let him drink himself.'

2. 3. 7. **that securitie, As I could wish.** *That* is used with

as at this period, where we now use *such*. Cf. Abbott, § 280, and Franz, § 340.

2. 3. 10. **at a venter.** See Glossary. *Q* reads *vente*. This latter spelling seems to have been occasioned by metrical demands.

2. 3. 14. **That any woman should be honest long.** The use of *should* seems unusual here. It is sometimes used to denote a statement not made by the speaker; cf. German *sollen*. See Abbott, § 328, and Franz, § 615. Cf. *As You Like It* 3. 2. 181: 'But didst thou hear without wondering how thy name *should* be hanged and carved upon these trees.'

2. 3. 16. **The publike weale.** See *weale* in Glossary. This is less forceful than *the soueraigne state* of *Q*.

2. 3. 32. **mine eye eiects.** *Eiects* is a more appropriate word here than *obiects* of *Q*.

2. 3. 36. **rose-water.** 'It appears from Venner's *Via Recta ad Vitam longam*, 1650, that fruit was frequently eaten with rose-water; thus, on p. 171, we read "raspis or framboise being ripe may be eaten by themselves . . . or if there be need of cooling with *rose* or violet water and sugar;" and on p. 153, "quodlins (codlin apples) are eaten with sugar and *rose-water*.'" —Wh. See also *ibid.* (1622), p. 95: 'Orenges sliced and sopped in Rose-water and Sugar, are very good to coole . . . the stomach.' Cf. Nashe, *Unfort. Trav.* (Wks. 2. 226): 'Their nere bitten beardes, must . . . be dewed euery day with Rose-water.'

2. 3. 47. **this new disease.** 'This disease retained its adjective *new* for many years, and in 1659 H. Whitmore published a little book entitled *Febris Anomala, or the new disease that now rageth throughout England*. The author observed that the part chiefly affected was the heart, and remarked that the disease was as old as the art of medicine itself, "though the people call it the new disease." The symptoms were as follows:—"With a pain in their heads, and inclining to vomiting, a sudden faintness of spirits and weakness without any manifest cause, with a feeble and sometimes intermittent pulse, so as very lusty and strong men in Cheshire (in the year 1651, where this disease then raged) in a very short space, so

lost their strength, that they were not able to stand or turn themselves in their beds" (p. 72). Prince Henry, son of James I, is said to have died of this disease, "and now returned to Richmond in the fall of the leaf, he (Henry, Prince of Wales) complained afresh of his pain in the head, with increase of a meagre complexion inclining to feverish; and then for the rareness thereof called the *new disease* (*Aulicus Coquinariæ*). But in a letter from John Chamberlain to Sir Dudley Carleton it is stated that the Prince's disease was ague. "It is verily thought that the disease was no other than the ordinary ague that hath reigned and raged almost all over England since the latter end of summer, which, by observation, is found must have its ordinary course and the less physic the better, but only sweating, and an orderly course of keeping and government. The extremity of the disease seemed to lie in his head." (*Court and Times of James I.*, 1848, vol. I, p. 203.) It is a curious corroboration of this that Dr. Whitmore affirmed that the new disease "appears in the livery of some or other kind of ague." —Wh.

2. 3. 55. *shee has me i' the wind.* See *wind* in Glossary. This is a figurative use of a hunting term. Cf. *Sej.* 2. 3, p. 51: 'They have us in the wind.'

2. 3. 59. *A new disease*, etc. This is a good speech in both Q and F, but it is improved by the alterations made in the latter. Jealousy is a more insinuating, deceitful, and, accordingly terrible affliction when characterized as a *subtle* (F 68) rather than a *searching* (Q 217) vapor. The same increase in gravity is secured by the substitution of the word *miserie* (F 72) for *error* (Q 221). The phrase *or, knowing it* (F 73) helps to render clearer the transition in thought from the preceding line and *to want the mindes erection* (F 73) seems clearer and more tangible language than *want the free election of the soule* (Q 222). In similar fashion, the phrase *In spite of this black cloud* (F 75) connects itself more closely with the subject under discussion than the more conventional *Euen in despite of hell* (Q 224). There is less choice between *giuing the infection* (F 67) and *catching the infection* (Q 216), but the former active statement is more forceful than the

latter. If there is choice between *the feauer* (F 76) and *this feauer* (Q 225), the advantage would appear to lie with the reading of Q.

This description of jealousy under the guise of a disease which like a pestilence infects the brain, works upon the fantasy, corrupts the judgment, defiles the memory, and renders nugatory all the reasoning faculties of man, shows us the philosophic side of Jonson's mind. This passage, too, is one of the few which make one feel that, had he chosen, Jonson could have become a poet in the more usual acceptance of the word.

2. 4. 1. **'Slid.** See note on *s'lud*, 4. 1. 6

Q 2. 1. 4. **his grace.** Cf. note on *Lord Chamberlaine his servants* (quarto title-page).

2. 4. 9. **drie foot, ouer More-Fields, to London.** 'This fenne, or *Moore-field* stretching from the Wall of the City, betwixt *Bishopsgate* and the Posterne called *Cripplegate*, to *Finsbery* and to *Holywell* continued a waste and unprofitable ground a long time, so that the same was all letten for foure markes the yeare, in the raigne of *Edward* the second.'—Stow, *Survey of London* (1633), p. 475. See other allusions to this subject in the same work, pp. 33, 301. See note on *More-gate*, 1. 3. 100, for information concerning the improvement in the means of traversing this field. 'And lastly whereof there is a more generall, and particular notice taken by all persons, resorting and residing in London, the new and pleasant walkes on the North-side of the City, anciently called *Morefield*, which field (untill the third yeere of King James) was a most noy-some and offensive place, being a generall laystall, a rotten morish ground, whereof it first tooke the name. This field for many yeares was enuironed, and crossed with deep stinking ditches, and noysome common sewers, and was of former times euer held impossible to be reformed.'—Stow, *Chron. of Engl.*, p. 1021. See *drie-foot* in Glossary. It is possible that a pun is intended here and that an allusion is made to the marshy character of *Moor-fields*.

2. 4. 12. **blew-waiters.** 'At the commencement of the seventeenth century and probably long before that period,

blue coats were common badges of servitude.'—Strutt *Dress and Habits of England*, p. 302. 'Blue signifies faith and constancy, and blue-coats were long the badge of servitude, but in the reign of James I. they appear to have been discontinued, at least for a time. In Edward Sharpham's comedy *The Fleire* (1607) reference to this is made: "Since blue coats were left off, the kissing of the hands is the serving-man's badge;" and in Middleton's *A Trick to Catch the Old One*, Mistress Lucre says: "Since blue coats been turned into cloaks, we can scarce know the man from the master."—Wh. 'The elder Palatine in *The Witts*, a comedy, written by Sir William Davenant, says: "Believe me to be an arrant gentleman, such as in his scutcheon gives horns, hounds, and hawkes-hunting nags, with tall eaters in *blew coats*, sans number;" and Jonson, in his *Masque of Christmas*, describing the habits of his character makes this stage-entry for one of them: "*New Years Gift*, in a *blew coat like a serving man*." Some temporary prohibition, probably, occasioned the following speech in a comedy entitled *The Fleire* (see above). If such a prohibition ever did exist, it certainly was but of short duration, as may be proved in the previous quotations; for *The Fleire* was written and published one year anterior to the *Masque* by Jonson, and twenty-one to *The Witts* by Davenant; yet both these authors speak of the usage as being still in fashion at the time in which they wrote.'—Strutt, *Dress and Habits of England* 1. 302—3. Strutt is wrong in saying that *The Fleire* was published in 1615; it appeared in quarto in 1607. This error, however, does not invalidate his general contention. Cf. Dekker, *Shoemaker's Holiday* (Wks. 1. 65): '*Firke* (to servant). *Blew coate* be quiet, wee le giue you a new luerie else'; Greene, *Tu Quoque* (Hazlitt's Dodsley 11. 288): 'A man in a blue coat may have some colour for his knavery'; Ward (*London Spy*, April, 1699, p. 11): 'The Honourable Court, I observed, were chiefly attended by Fellows in *Blew Coats*, and Women in *Blew-Aprons*'; *Case is Alt.* 1. 2, p. 318: "'Swounds, it has begun a serving-man's speech, ever since I belonged to the blue order.'

2. 4. 13. **may weare motley at the yeeres end.** Gifford ob-



serves that servants were stripped of their liveries by way of punishment for notorious faults, and compelled to appear in a parti-colored coat, the common habiliment of domestic fools.

2. 4. 18. **Veni, vidi, vici, I may say with Captayne Caesar.** 'Rosalind talks of "Cæsar's thrasonical brag of *I came, saw, and overcame*" (*As You Like It* 5. 2. 34). "He (Leicester) was sent governor by the queene" (says Naunton) "to the revolted states of Holland, where we reade not of his wonders, for they say, he had more of Mercury than he had of Mars, and that his devise might have beene without prejudice to the great Cæsar, *Veni, vidi, rediui*" (*Secret History of the Court of James I*, ed. Scott, 1811, 2. 89, note.)—Wh. This clause takes the place of *Rex Regum* in Q (Rev. 17. 14, Vulg.). The phrase is used here as a kind of boast. Cf. *Case is Alt.* 3. 2, p. 351: 'King of kings, I'll not be rude to thee.' *Secula seculorum* is used in light vein also in Q 2. 3. 219. Greater irreverence toward holy things is one of the characteristics of Q. See Introduction, pp. lii ff.

2. 4. 21. **Lance-knights.** See Glossary. '*Lansquenet*, a Lance-knight, or Germane footman.'—Cotgrave. Wheatley remarks that Brainworm made himself up as a very fair sample of the characters that haunted Moorfields, and quotes the following remark from *Eastward Hoe* 1. 1. 170: 'Mee thinkes I see thee already walking in Moorefields without a cloake, with halfe a hat, without a band, a doublet with three buttons, without a girdle, a hose with one point, and no garter, with a cudgell under thine arme, borrowing and begging threepence.'

2. 4. 35. **A iet ring? oh, the poesie.** 'Great virtues were attributed to jet in former times, and beads made of that material were specially sought after. . . . It was formerly the custom to engrave mottoes or posies upon wedding, betrothal, and other rings, and books of these mottoes were published. One of these, *Love's Garland*, appeared in 1624, and again in 1674. In the latter year was also published *Cupid's Posies for Bracelets, Handkerchers, and Rings, with Scarfes, Gloves, and other things* . . . . Hamlet (*Ham.* 3. 2. 162) asks respecting the three doggerel rhymes spoken by the player; "Is this a

prologue or the posy of a ring? ” —Wh. Cf. *Cynth. Rev.* 4. 1, p. 302: ‘Please you, sir, to accept this poor ruby in a ring, sir. The poesie is of my own device, *Let this blush for me, sir.*’

2. 4. 57. **in all the late warres of Bohemia, Hungaria, Dalmatia, Poland.** ‘During the quarter of a century preceding the production of this play there had been continued fighting in these countries. At the beginning of the reign of Amurath III. (Sultan from 1574 to 1595) the Turks exerted great power in Europe, and in their long contest with Austria they at first obtained many brilliant successes; but afterwards they were forced to evacuate Hungary and Transylvania, and were only saved from destruction by the action of the Poles. The wars were continued during the reign of Mohammed III., who succeeded Amurath in 1595.’ —Wh. See also *Cambridge Modern History* 3. 91–103, 117–139.

2. 4. 62. **the taking of Alepo, . . . the reliefe of Vienna.** The allusion here is probably to the taking of Aleppo by the Turks in 1516. This was a disastrous battle, as a result of which Syria was brought again under the authority of Constantinople, to remain so until the present day. See Nicholson, *On the Dates of the Two Versions of Every Man In* (*Antiquary* 6. 109), and *Camb. Mod. Hist.* 1. 91. The relief of Vienna occurred in 1529. Vienna had been besieged by the Turks under the leadership of Solyman, but the courage of the citizens, aided by excellent artillery, was able to repel the attacks, and on October 25, 1529, Solyman raised the siege. See *Camb. Mod. Hist.* 1. 97–98; 2. 61, 207.

2. 4. 62. **I haue beene at Marseilles, Naples, and the Adriatique gulfe.** The allusion to Marseilles may have reference to the Duke of Bourbon’s unsuccessful siege upon Marseilles in 1524, at the behest of Henry VIII; see *Camb. Mod. Hist.* 2. 49, 423. An important siege upon Naples by the Genoese fleet, reinforced by the Venetians, took place in 1528, and may have been the engagement alluded to here. See Nicholson (*Antiquary* 6. 109), and *Camb. Mod. Hist.* 2. 58 ff. *Adriatique Gulfe* is substituted for *America* of Q. It is not so easy to find a definite circumstance to fit this allusion. Nicholson suggests (*Antiquary* 6. 109) that this refers to the battle of

Lepanto, fought in 1571. This was the famous battle of the Triple Alliance of Spanish, Venetian, and Papal forces against the Turks; see *Camb. Mod. Hist.* 3. 134 ff. Jonson alludes to the battle of Lepanto in *Cynth. Rev.* 4. 1, p. 275. These dates are of course impossible, unless more than normal length of life had been granted to Brainworm. They evidently are not to be taken seriously, and Brainworm's blundering was doubtless supposed to add to the fun of the play. Nicholson says in this connection, in the article cited above (p. 109): 'The cause of these impossible dates—dates impossible to a fourteen years' service-man—is in this, that Brainworm was a mere novice, and an extempore one, not at lying, but at military lying. Bobadil, on the contrary, lived by his lies and bombast, and had his tales carefully prepared.'

2. 4. 78. **it shall haue a veluet scabberd.** The use of velvet scabbards is included in Stubbes' catalogue of abuses in England. See *Anatomy of Abuses*, p. 62: 'Least anythyng should be wantyng to set forthe their pride, their scaberds and sheathes of Veluet or the like; for leather though it be more profitable and as seemely, yet wil it not carie such a porte or countenance like the other.'

2. 4. 81. **'tis a most pure Toledo.** 'The swordmakers of Toledo were a company of European importance, and even the mere sellers of daggers and blades were privileged citizens, whom the very sovereigns and archbis hopsrespected. Toledan steel was renowned in France and England, as well as in Italy. On his way to captivity in Madrid, Francis of France cried, seeing beardless boys with swords at their sides, "Oh! most happy Spain, that brings forth and brings up men already armed." The steel used by the *espaderos* of Toledo came from the iron mines of Mondragon in the Basque provinces. Palomario explains its peculiar excellence by the virtues of the sand and water of the Tagus. When the metal was red-hot, it was covered with sand, and, the blade then formed, it was placed in a hollow of sixty centimetres, and red-hot, was plunged into a wooden tank full of Tagus water.... The decline of Toledan steel is traced to the introduction of French costume; and though attempts have been made to

revive it, the old art, in all its unrivalled beauty, has forever vanished.'—Lynch, *Toledo*, p. 148.

2. 4. 83. **I had rather it were a Spaniard.** Gifford remarks that Master Stephen had heard of the excellence of the Spanish blades, though his proficiency in geography did not enable him to discover in what country Toledo was situated.

2. 4. 89. **walke with a cudgell, like Higgin-Bottom.** This allusion still defies explanation. Gifford writes: 'I have no knowledge of this Higginbottom. It appears from the Earl of Shrewsbury's Letters (see *Lodge's Illustrations*), that a country fellow of that name had been somewhat active in exciting disturbances among his lordship's tenants, and had been summoned more than once before the privy council, to answer the charge. But he was probably too early for master Stephen's acquaintance; unless the allusion be to some picture of him.' Gayley comments: 'Probably any citizen-ancestor of Horace and James Wilson's hero.' Gifford quotes the following from *Eastward Ho* 1. 1. 170: 'Meethinkes I see thee already walking in Moorefields . . . with a cudgell under thine arme borrowing and begging three-pence.' This would suggest that a cudgel was a part of the accoutrement of a beggar<sup>1</sup>.

2. 5. 1. **I cannot loose the thought, yet, of this letter.** This soliloquy is expanded and altogether altered from Q. It is one of the best single speeches in F, and is in every way improved upon its original form. Its dignified blank verse is superior to the stilted rhymed couplets of Q. The train of Old Knowell's thought is such as would be natural to a man in his situation. The difference between the moral state of the younger generation and that to which he had been bred up as a youth is graphically described, and the vices of the former are concretely and forcibly presented. In Q, on the other hand, the speech is less appropriate. A father, deeply troubled over the excesses of his son, does not indulge in philosophical speculation over the part reason plays in man's

<sup>1</sup> Cf. also Horace Smith's *A Tale of Drury Lane* from *Rejected Addresses* (Bryant's *Library of Poetry and Song*). Higginbottom is here pictured as a valiant fireman, 'foreman of the British gang', equipped with a cane, 'his men to bang'. Higginbottom loses his life after inciting his men to bravery.

make-up, nor bewail the fact that some 'like proud Arch-traitors' rebel against their 'liege Lord Reason', but rather bemoans specific evidences of intemperance and dissipation. The one line of the earlier passage which seemed to offer promise to Jonson, when he became his own editor, was that where Old Lorenzo is led to meditate 'vpon the difference of mans estate.' This idea is developed to excellent advantage in F.

2. 5. 5. **When I was yong.** etc. This passage, as Gifford points out, is reminiscent of Juvenal's thirteenth satire, ll. 54 ff. : 'Credebant quo grande nefas,' etc. Gifford's metrical version of the passage is as follows :

Vice was a phoenix in that blissful time,  
Believed, but never seen : and 'twas a crime,  
Worthy of death, such awe did years engage,  
If manhood rose not up to reverend age,  
And youth to manhood, though a larger hoard  
Of hips and acorns graced the stripling's board.  
Then, then was age so venerable thought,  
That every day increase of honor brought ;  
And children, in the springing down, revered  
The sacred promise of a hoary beard !

It suggests also parallels in Plautine comedy : the moralizing of Old Philto in *Trinummus* runs in this vein. Cf. 2. 2. 20. 25 : 'Nam hi mores maiorum laudant, eosdem lutitant quos conlaudant', etc. 'For these men praise the manners of our ancestors, and defile those same persons whom they commend. With regard, *then*, to these pursuits, I enjoin you not to taint your disposition with them. Live after my fashion, and according to the ancient manners ; what I am prescribing to you, the same do you remember and practise. I have no patience with these fashionable manners, upsetting preconceived notions, with which good men are *now* disgracing themselves. If you follow these my injunctions to you, many a good maxim will take root in your breast' (tr. Riley 1. 16).

2. 5. 14. **Nay, would ourselves were not the first, euen parents,** etc. Gifford was the first to notice that this is taken from Quintilian's *Institutes of Eloquence* 1. 2. 6-8 : 'Would to Heaven, that we ourselves were not the chief instruments in corrupting the morals of our children ! No sooner are they born, than we enervate them by fondness ; for that delicacy

of education, which we term indulgence, breaks down every power both of body and mind. When the child stammers about in costly robes, what will not the man aspire to? The first words he learns to lisp are his *purple* or his *crimson* cloak; and we pay more attention to his palate than to his pronunciation. Before they leave their go-carts they grow up to be lads; and never do they put a foot to the ground, but when they are swung and suspended in leading-strings by their attendants. When they say anything immodest, we feel sensible pleasure. We kiss and fondle them for expression that would put even an effeminate *Aegyptian* out of countenance; and where is the mighty wonder in their being such early proficient in luxury; for all they learn and all they hear is from ourselves? They are witnesses of our lewdest, our most infamous, amours; our dining-rooms ring with obscene songs; and all our entertainments are mix'd with indecent objects. This, at first, becomes habit, and habit grows into nature. The poor infants learn those things before they know them to be vices; and thus melting into luxury and dissolved in effeminacy, they carry into schools their lewdness, instead of catching it there tr.' (tr. Guthrie.)

2. 5. 46. **Venetian cortezans.** The courtesans of Venice were famous for their beauty and loose living. See a description of them in Molmenti, *Venice* 2. 93-7. Cf. *Volp.* 2 1, p. 197:

Your lady  
Lies here in Venice, for intelligence  
Of tires and fashions, and behavior  
Among the courtezans.

2. 5. 47. **the grammar of cheating.** Gifford remarks that Horace was probably in Jonson's mind here. Wheatley suggests his first epistle as the direct source. Cf. *Ep.* (ed. Wickham) 1. 1. 53-4:

O cives, cives, quaerenda pecunia primum est;  
Virtus post nummos.

And see 1. 1. 65-6:

Isne tibi melius suadet qui, rem facias, rem,  
Si possis recte, si non, quocumque modo rem.

2. 5. 51 **Neither haue I Drest snailes** etc. Whalley noticed that this passage closely follows the sentiments of Juvenal in

Sat. 14. 6 ff.: 'Nec melius de se cuiquam sperare propinquo, etc.' Gifford renders the passage as follows:

Nor does that infant fairer hopes inspire,  
Who, trained by the gray epicure, his sire,  
Has learned to pickle mushrooms, and, like him,  
To souse the becaficos, till they swim!

2. 5. 81. **the king of heauen shall pay you, and I shall rest thankfull.** This use of *shall* would be a mistake in modern English, but *shall* was used by the Elizabethan authors with all three persons to denote inevitable futurity without reference to will (desire). Cf. Abbott, § 315, and Franz, § 611.

2. 5. 91. **I had suck'd the hilts.** See *hilt* in Glossary. Cf. *Every Man In* 3. 1. 175: 'I could eate the very hilts'; *ibid.* 4. 2. 111: 'I'le run my rapier to the hilts in you'; *Epic.* 4. 2, p. 443: 'And he wills you to fasten it [a sword] against a wall, and break your head in some few several places against the hilts.' Henry (ed. *Epic.*, p. 252) adds the following interesting note and parallels to this passage: 'The plural is used as commonly as the singular, a fact concerning which Mr. Deighton writes: "This word is commonly explained in dictionaries as the *handle* of the sword. It is, however, not the handle itself, but the protection of the handle. . . . Formerly it consisted of a steel bar projecting at right angles to the blade on each side. This form of the two transverse projections explains the use of the plural."' *Jul. Cæs.* 5. 3. 43: 'Here, take thou the hilts'; *ibid.* 5. 5. 28: 'Hold thou my sword-hilts, whilst I run on it'; *I Hen. IV* 2. 4. 230: 'Seven, by these hilts, or I am a villain else'; Dekker, *Witch of Edmonton* 2. 1, p. 373:

*Mother Saw.* Thou art in love with her?  
*Cuddy.* Up to the very hilts, Mother.

2. 5. 96. **sordid-base.** It was a common practice in Jonson's time to combine two adjectives, the first being a kind of adverb qualifying the second. Cf. Abbott, § 2; *Love's Labor's Lost* 2. 1. 107: 'I am too sudden-bold'; *I Hen. IV* 5. 1. 90: 'More active-valiant or more valiant-young.' This type of adjective is fairly frequent in Jonson. The following

are typical: *Case is Alt.* 1. 2, p. 313: 'cold-conceited'; p. 379: 'fair-feather'd, red-breasted'; *New Inn* 1. 1, p. 311: 'quick-warming'; p. 317: 'round-grown'; p. 320: 'cock-brain'd'; p. 325: 'open-handed'; p. 328: 'strait-laced'; p. 332: 'well-spoken'; p. 335: 'fly-blown'; p. 337: 'light-skipping'; p. 377: 'well-trimm'd'.

2. 5. 107. **As doth the beetle, on the dung shee breeds in.** F substitutes *beetle* for *scarabe* here, probably to employ a simpler or more familiar expression. See *scarabe* in Glossary. Cf. Greene's *Planetomachia* (Wks. 5. 16): '... The base minds of such as with the Scarab Flye, delighteth only to live in dung and mire.' Hathaway suggests in his edition of *The Alchemist*, p. 256, that the belief alluded to here perhaps accounts for the use of *scarabe* as an opprobrious term. Cf. *Alch.* 1. 1, p. 15: 'No, you scarab, I'll thunder you in pieces'; *ibid.* 1. 1, p. 15: 'Thou vermin, have I ta'en thee out of dung, So poor, so wretched, when no living thing Would keep thee company, but a spider, or worse'; *Poet.* 4. 6, p. 465: 'They are the moths and scarabs of a state.'

2. 5. 142. **clean out of loue.** See Glossary. Cf. Franz, § 372, and a similar use of the word in this play, 3. 3. 43.

2. 5. 144. **musket-rest.** Wheatley quotes the following from Markham's *Souldier's Exercise*, p. 3: 'Musquetiers.—Lastly for their right hands they shall have Rests of Ash-wood, or other rough wood, with iron pikes in the neather end and halfe hoopes of iron about to rest the musquet on, and double strong stringes fastened neere thereunto, to hang about the arme of the souldier when at any time hee shall have occasion to traile the same; and the length of these rests shall be sutable to the stature of the man, bearing his piece so, as hee may discharge it without stooping.'

2. 5. 145. **musters at Mile-end.** Mile-end was famous as a rendezvous for troops. Wat Tyler assembled his forces here in preparation for his insurrection. See Wheatley and Cunningham, *London Past and Present* 2. 541.

2. 5. 146. **let the world thinke me a bad counterfeit, if I cannot giue him the slip.** *Slip* is used here in punning allusion to its sense of a *counterfeit coin*. Wheatley quotes the follow-



ing extract from Jonson's *Epistle to Master Arthur Squib*. (Wks. 8, 413) as an illustration of the synonymous use of *counterfeit* and *slip*:

And as within your office you do take  
No piece of money, but you know, or make  
Inquiry of the worth; so must we do,  
First weigh a friend, then touch and try him too:  
For there are many slips and counterfeits.

Cf. also: *Rom. and Jul.* 2. 4. 49: 'What counterfeit did I give you? *Mer.* The slip, sir, the slip, can you not conceive'; Middleton, *No Wit Like Woman's* 3. 1. 83: 'You have given me a ninepence here, and I'll give you the slip for't.'

### ACT III

3. 1. 7. **I esteeme it so much out of the sunne-shine of reputation**, etc. The introduction of this artificial figure of speech in F makes the language more in keeping with Bobadill's character than that found in Q.

3. 1. 9. **I must heare no ill wordes of my brother**. This defence of Downright by his brother, together with that in line 12, is absent in Q; their presence here deepens the psychological truth and realism of the conversation.

3. 1. 12. **faces about**. 'A military word of command, equivalent to *wheel*. . . . In the Soldiers' Accidence, the officers are directed to give the word of command in these terms, used, says the author, both here and in the Netherlands.

Faces to the right.

Faces to the left.

*Faces about*, or

Faces to the reare. } which is all one.'

—Nares' *Glossary* 1. 291.

Cf. *Stap. of News* 4. 1, p. 265:

'Or when my muster-master  
Talks of his tactics, and his ranks and files,  
His bringers-up, his leaders-on, and cries  
*Faces about to the right hand, the left,*  
Now, as you were.'

3. I. 15. **by S. George.** See note on *St. George*, I. 4. 85.  
 3. I. 17. **gentleman of fashion.** Q omits the last two words. In uttering them in F, Matthew more clearly reveals his standard for judging men, and his character as a gull and fop.  
 3. I. 19. **quos æquus amavit Ivpiter.** This is from Virgil's *Æneid* 6. 129–131, as Wheatley points out:

Pauci, quos æquus amavit  
 Juppiter, aut ardens evexit ad æthera virtus,  
 Dis geniti potuere.

Æneas has just prayed to the Cumæan Sibyl that he may be granted a visit to his father Anchises. He is told in reply that the descent to Avernus is easy, but the return to the upper air difficult and perilous. Only a few have accomplished it, these of the kind described in the quotation. Cf. *Cynth. Rev.* 5. I. p. 305:

Whom equal Jove hath loued.

3. I. 21. **No question, you doe, or you doe not sir.** I. e. it makes no difference whether you do or not.  
 3. I. 23. **I shall loue Apollo, and the mad Thespian girles the better.** The Muses are signified by the *mad Thespian girls*. 'Pierus, a Macedonian, is said to have been the first who introduced the worship of the *nine* Muses, from Thrace to Thespieae, at the foot of mount Helicon (Paus. 9. 28 § 2); see Smith, *Dict. of Greek and Roman Biog.* 2. 1126. The Homeric bards derived their art of song either from Apollo or the Muses; see *ibid.* 1. 231. Hence it was appropriate for Well-bred, as a devotee of poetry, to render homage to the same source of inspiration. Wheatley observes that *mad* here probably means inspired with the afflatus of the gods. He cites as illustrations in point the following: *M. N. Dream* 5. I. 12: 'The poet's eye, in a fine frenzy rolling'; Seneca, *Tranq. An.* (Wks., ed. Lemaire, I. 15. 346:) 'Nullum magnum ingenium sine mixtura dementiæ fuit'; Dryden, *Absalom and Achitophel* 1. 163: 'Great wits are sure to madness near allied.' One might also add from *M. N. Dream* 5. I. 7: 'The lunatic, the lover, and the poet Are of imagination all compact.'

3. I. 25. **my deare furie.** Well-bred here jocosely likens Ned Knowell to one of the dread goddesses sent from Tartarus to avenge wrong and punish crime. *Furie* is substituted for *villain* of Q, probably to make it more in keeping with the previous references to mythology.

3. I. 26. **these bee the two.** Q reads *they two*, which may very well have been a mistake corrected in F.

3. I. 32. **match it in all Plinie, or Symmachvs epistles.** Symmachus was a famous Roman letter-writer who imitated Pliny. His contemporaries admired these letters for their florid style, but they are now regarded as superficial and tedious. See Teuffel and Schwab, *Roman Literature* 2. 379—384.

3. I. 35. **But I marle what camell it was,** etc. The allusion seems to be to the proverbial stupidity of the camel. See Cassell's *Natural History* 3. 74—5.

3. I. 55. **hang-by's.** See Glossary. Cf. *Case Is Alt.* 3. 3, p. 353: '... But this hang-by here will ... Discover us.'

Q reads *Zanies* here. See Glossary. Cf. *Cynth. Rev.* 2. 1, p. 248: 'The other gallant is his Zany.'

3. I. 61. **your musique.** Q reads *our Musique*. *Your* seems more natural in view of Wellbred's previous remark.

3. I. 66. **your search.** Cf. *the time* in Q. In F the meaning seems to be that young Knowell refuses to discuss Stephen's peculiarities, and leaves him wholly at Wellbred's disposal, for him to investigate as he chooses. This is plainer than Q, which apparently says that time will reveal to Prospero the sort of man Stephano is.

3. I. 76. **Sir, I must tell you this,** etc. Cf. Q. The relegation of 'you may embrace it, at what height of fauour you please' to a passage in parenthesis, helps to make the sentence clearer. The omission of the oath, 'by the host of Egypt', and the substitution for it 'for Mr. Wel-bred's sake,' makes Bobadill's condescension more evident. The addition of 'I doe communicate with you' explicitly announces the favor bestowed upon Stephen.

3. I. 81. **And I fewer, sir.** etc. This and the following speech are added in F. It is additions like these which help to give finish and verisimilitude to the dialogue of F. Q often

seems disjointed and unconnected. At such times F not infrequently fills out the conversation, and renders the general situation plainer.

3. 1. 84. **I am mightily giuen to melancholy.** Judson (ed. *Cynth. Rev.*, p. 188) notes that Jonson's many references to melancholy show the degree to which that absurd affectation was practiced. Cf. the following: *Cynth. Rev.* 2. 1, p. 246: Amorphus recommends playing with some string of his band to Asotus as 'a most quaint kind of melancholy'; *Epic.* 2. 2, p. 370: 'Daw. I'll be very melancholy, i' faith'; *Every Man Out* 5. 4, p. 181: 'Sog: Ay, and bring up supper; for I am so melancholy.' Other dramatists ridicule this practice. Cf. *King John* 4. 1. 14 ff.:

*Arth.* Methinks no body should be sad but I:  
Yet, I remember, when I was in France,  
Young gentlemen would be as sad as night,  
Only for wantonness.

*Case is Alt.* 1. 2, p. 322: 'But, as my looks appear, such is my spirit, Drown'd up with confluence of grief and melancholy.'

3. 1. 85. **your true melancholy, breeds your perfect fine wit, sir.** Whalley writes: 'The reason assigned, its (melancholy) being the physical cause of wit, which is as old as Aristotle himself, was likewise generally received by those who had no other pretensions to genius.' Gifford cites the following passage as the probable one Whalley had in mind: *Διὰ τί πάντες ὅσοι περιττοὶ γερόνασιν ἄνδρες ἢ κατὰ φιλοσοφίαν, ἢ πολιτικὴν, ἢ ποιήσιν, ἢ τέχνας γαίρονται μελαγχολικοὶ ὄντες . . . .* *Prob.* 30. 1.

3. 1. 88. **ouerflow you.** Cf. *write you* of Q, and see Introduction, p. xlviii. *You* is an 'ethical dative.' Cf. Abbott, § 220, and Franz, § 294. See also Maetzner, *Englische Grammatik* 2. 227.

3. 1. 92. **better then in measure.** Q reads *as well as in measure*. The new reading heightens the ridicule expressed by Knowell for Stephen.

3. 1. 96. **haue you a stoole there, to be melancholy' upon.** Cf. the *close stoole* of Q. The 'humor' idea is better emphasized in F.

3. I. 100. **Would the sparkes would kindle once, and become a fire amongst 'hem.** Cf. Q, and see Introduction, p. xlviii. The addition of *a-mongst 'hem* is an improvement, since this makes it clear that it is the verses which are to be burned.

3. I. 108. **St. Markes Day.** This is April 25. It was a great fast-day in England during the rule of the Romish church. Various superstitious practices are connected with this day. On St. Mark's Eve it is customary for the common people in Yorkshire to sit and watch in the church-porch from eleven o'clock at night until one in the morning. The third year they are supposed to see the ghosts of all who are to die the next year pass by into the church. Infants and young children, not yet able to walk, are said to roll in on the pavement. It is reported that in North Wales no farmer dare hold his team on St. Mark's Day, because, as they believe, one man's team that did work that day was *marked* with the loss of an ox. Other practices of similar nature are reported as prevailing on this day. See Brand, *Popular Antiquities* I. 192 ff.; Hone, *Every Day Book* I. 261 ff.; Chambers, *Book of Days* I. 549 ff.

3. I. 111. **at the beleag'ring of Strigonium.** 'Or the city Graan in Hungary, which was retaken from the Turks, in the year 1597. . . . It should be observed, that the inroads, which the Turks made in the emperor's dominions, had made it fashionable to go a volunteering in his service; and we find that Thomas Lord Arundel of Wardour was created at this very time a count of the Empire, as a reward of his signal valour; and because in forcing the Water-tower near Strigonium, he took from the Turks their banner with his own hand'.—W. Whalley's date is wrong; it should be 1595. 'Gran (Magyar, Esztergam) which is a town in Hungary on an elevation on the right bank of the Danube, twenty-five miles northwest of Pesth. It is one of the oldest towns in the country, and has undergone constant assaults and sieges. It has also been known by the following names:—Stregonia, Stregon, Stregan, Stegran'.—Wh. In the letters of Busbecq (ed. Forster & Daniell I. 84), one reads that Gran consists of a fort situated on a hill, at the foot of which flows

the Danube, and a town hard by on the plain.' The loss of Gran to the Turks is described in 1. 239—40 of the same work. The reference to the honor paid Arundel by Rudolph for his valiant services, and Queen Elizabeth's attendant displeasure, may be found in the Syllabus of Rymer's *Fœdera* 2. 824—5. The actual letters which passed between the two, with the Queen's order that Arundel give up the title of count of the Empire, and Rudolph's surprise and plea for Arundel's re-statement to favor, are recorded in Rymer's *Fœdera* 16. 284, 289, 301. A short account of Arundel's exploits and imprisonments is included in the *Sécret History of the Court of James the First* 1. 81, n. Arundel's apology, upon his confinement for accepting the honor of *comes imperii* without the Queen's leave, is published in Peck's *Desiderata Curiosa* 2. 278 ff. Its temper may be suggested by its closing sentence (p. 283) : 'As for myself I do sufficiently knowe, that imprisonment and her majestie are not *accidentia inseparabilia*. Wherefore I hope, after this purgatorie, to enjoye the smiling light of those double sunnes-beams, in whose gracious acceptance stands the totall summe of my earthlie happiness. My enlargement would be deare to mee, but not deare in respect of the blissfull favor of the dearest. Wherefore I doe againe and againe desire your lordship to intreate for the one, and importune for the other.' Note the substitution in F of *Strigonium* for *Ghibelletto* of Q, and the phrase 'what doe you call it' for *Tortosa*, and see Introduction, pp. lix, lxiv, lxv, for further comments upon these names.

3. I. 128. **'Twas pittie, you had not ten; a cats, and your owne.** The statement that a cat has nine lives is an English proverbial expression, and of frequent occurrence in literature. In Ray's *Proverbs*, p. 108, after the proverb, 'Care will kill a cat,' one reads : 'And yet a cat is said to have nine lives. *Cura facit canos.*' It is recorded also in Hazlitt's *English Proverbs and Proverbial Phrases*, p. 5 : 'A cat has nine lives, and a woman has nine cats' lives.' The following are typical examples from literature : Middleton, *Blurt, Master-Constable* 1. 287 : 'They have nine lives apiece (like a woman), and they will make it up ten lives, if they and I fall a-scratching' ; *Rom.*

*and Jul.* 3. I. 79: 'Ty. What wouldst thou have with me? *Mer.* Good King of cats, nothing but one of your nine lives'; *Every Man Out* 3. I, p. 90: 'Your cat has nine lives, and your wife has but one.'

3. I. 134. **you must bring me to the racke, first.** This speech is more effective when put directly in the mouth of young Knowell than when uttered by Wellbred, as in Q. Gifford adds a stage-direction, *aside*, after the speech, and it was probably so uttered.

3. I. 135. **they had planted mee three demi-culverings.** *Mee* is an ethical dative here. Cf. note on I. 4. 75, Abbott, § 220, and Franz, § 294. Abbott cites this particular quotation, remarking that the verb is perhaps used reflexively, though this would seem to be caused by the speaker's intense desire to call attention to *himself*.

3. I. 137. **as we were to giue on.** *Giue on* is hardly an improvement over the more literal *ascend* of Q. So also in the following line, *courage* seems a more virile word than *marke*.

3. I. 141. **these single armes.** This sounds less academic and befits a military gentleman better than the expression, *this instrument*, of Q.

3. I. 149. **you talke of Morglay, Excalibur, Durindana, or so.** Morglay was the sword presented to Sir Bevis of Hampton by Josyan. See *Sir Beves of Hamtoun* (ed. Kölbing), p. 46:

Than gave him that ffeire may  
His good sword Morglay;  
There was none better vnder the son,  
Many a lond with that was won.

Excalibur is familiar as the famous sword of King Arthur, given him one summer noon by an arm, which 'rose up from out the bosom of the lake, clothed in white samite, mystic, wonderful, holding the sword' (see Tennyson's *Morte D'Arthur*). Durindana (variously called *Durendal*, *Durandal*, *Durenda*, *Durindana*) is no less renowned as the sword of Roland, who thus apostrophizes it at his death:

O good my sword, how bright and pure! Against  
The sun what flashing light thy blade reflects!

When Carle passed through the valley of Moriane,  
 The God of Heaven by his Angel sent  
 Command that he should give thee to a Count,  
 A valiant captain; it was then the great  
 And gentle King did gird thee to my side.—  
 ... With thee I conquered all the lands and realms  
 Which Carle, the hoary-bearded monarch, rules.  
 Now for this sword I mourn.... Far better die  
 Than in the hands of Pagans let it fall!  
 May God, Our Father, save sweet France this shame!  
 (tr. Rabillon, p. 122).

See Birke's *Literarische Anspielungen in den Werken Ben Jonsons*, p. 5, under heading *König Arthur und sein Kreis*, for a list of references in Jonson's works to the Arthurian legend.

3. I. 151. **fabled of 'hem.** Bobadill's skepticism regarding the renown of the mythical blades is expressed more fittingly in the word *fabled* than in *reported* of Q.

3. I. 166. **now I look on't, better.** This comment is not found in Q. Matthew has agreed a few lines before that the blade is 'a most perfect *Toledo*.' This additional explanation reconciles the contradiction in his own mind, but really serves to emphasize his character of city-gull.

Q 2. 3. 159. **VVell I will not put it vp.** The *not* is omitted in F, and the threatened vengeance upon Brainworm follows more naturally as a consequence.

3. I. 175. **connie-catching raskall.** See Glossary. A quaint description of the wiles of the coney-catchers may be found in *The Rogues and Vagabonds of Shakspeare's Youth* (ed. Viles & Furnivall, p. 99 ff.). The introductory page to the chapter on coney-catchers suggests its contents:

'To the gentle Readers health.

Gentle reader, as there hath beene diuers bookes set forth, as warnings for all men to shun the craftie coossening sleights of these both men and women that haue tearmed themselues Conny-catchers; so amongst the rest, bestow the reading ouer of this booke, wherein thou shalt find the ground-worke of Conny-catching, with the manner of their canting speech, how they call all things in their language, the horrible coossen-



ing of all these loose varlots, and the names of them in their seuerall degrees. All these playing their coossenings in their kinde are here set downe, which neuer yet were disclosed in anie booke of Conny-catching.' See also Greene's *Art of Conny-Catching*.

3. 1. 177. **you haue an ostrich stomack.** The digestive powers of the ostrich are proverbial. 'In regard to food, the ostrich may be said to be omnivorous. Seeds, berries, fruit, grass, leaves, beetles, locusts, small birds and animals, snakes and lizards, are all greedily devoured; while the trituration of the food is aided by quantities of sand, stones, grit, bones, and even pieces of metal, which are swallowed indiscriminately as opportunity occurs. So indifferent, indeed, does the bird seem to what is palatable or nourishing, that it is said to feed upon whatever it can swallow. . . . I have seen a tame one snatch a bunch of keys attached to a steel ring from a man, and swallow them with the greatest gusto, and I have given young birds, when about the size of turkeys a few small nails (tacks) occasionally, which they seemed to relish amazingly, and would follow me about for more, so that it would appear essential for them.'—Mosenthal and Harting, *Ostriches and Ostrich Farming*, pp. 38, 196.

Note the following allusions to the ostrich: Muffett, *Health's Improvement*, chap. 28: 'The ostrich, which devoureth iron and pap together, and refuseth no meat'; Cogan, *Haven of Health*, pp. 31 and 128: 'But I leave it to Rustics, who have stomachs like Ostriches, that can digest hard iron'; 2 *Henry VI* 4. 10. 27: 'But I'll make thee eat iron like an ostrich, and swallow my sword, like a great pin, ere thou and I part'; Heath, *Occasional Poems*, p. 24:

They have keen Estridge stomachs, and well digest  
Both Iron and Lead, as a Dog will a breast  
Of Mutton.

3. 2. 11. **Doe you confesse it.** See note on 3. 1. 81.

3. 2. 18. **yet, by his leaue,** etc. Cf. note on 3. 1. 81.

3. 2. 24. **a drumme; for euery one may play vpon him.**

This passage is reminiscent, as Wheatley suggests, of Hamlet's

rebuke to Guildenstern (*Ham.* 3. 2. 386): 'S'blood, do you think I am easier to be played on than a pipe? Call me what instrument you will, though you can fret me, yet you cannot play upon me.' Note that in *Q Barbers virginals* is used instead of *drumme*. See Glossary. A cittern was the more usual instrument for amusement in the barber's shop. Larwood and Hotten (*History of Sign Boards*, p. 343) quote from Tom Brown in his *Amusements for the Meridian of London*; 'A cittern and a barber is as natural as milk to a calf or the bears to be attended by a Bagpiper.' Cf. *Epic.* 3. 2, p. 397:

*Mor.* That cursed barber!

*True.* Yes faith, a cursed wretch indeed, sir.

*Mor.* I have married his cittern, that's common to all men.

Gifford comments here upon the custom of providing musical instruments in barber shops, adding that in those days of lovelocks, and beards of the most fantastic cuts, some diversion for those waiting was necessary. He cites the following quotations: Middleton, *Major of Quinborough* 3. 3: 'I gave that barber a fustian suit, and twice redeemed his cittern'; Dekker, 2 *Honest Whore* (ed. Rhys, Mermaid Series, 5. 2. 275): 'A barber's cittern for every serving-man to play upon'; *Defence of the Female Sex*: '...His inventory can no more be compleat without two or three remarkable signatures, than an apothecaries shop without a tortoise and a crocodile, or a barber's without a battered cittern.' See also Henry's note (ed. *Epic.*, p. 209) and Knight, *London* 1.142.

3.2. 33. **I amnone of that coat.** See *coat* in Glossary, and cf. *Q*. The allusion to the curate in the latter makes it certain that the profession alluded to here is that of the ministry. Cf. the word *cloth* in reference to clergymen. Cf. *Case is Alt.* 1. 1, p. 309:

*Val.* How now, man! how dost thou?

*Oni.* Faith, sad, heavy, as a man of my coat ought to be;

*Tale of a Tub* 4. 4, p. 197:

I do incline a little to the serving-man;  
We have been of a coat;

*Stap. of News* I. 2, p. 184:

Good master's worship, some of your velvet coat  
Make corpulent curt'sies to her.

3. 2. 46. **he has follow'd you**, etc. Cf Q. An accumulation of slight changes like these shows how much more sharply Jonson had visualized this piece to himself, and how better able he was to present it graphically to an audience.

3. 2. 65. **droope not**, etc. This speech is considerably altered from Q. See Introduction, pp. xxxix and xl.

Q 2. 3. 231. **in seculo seculorum**. *Seculo* is a misprint for *secula*. This phrase, found especially in ecclesiastical Latin, means *for ever, to all eternity*. The following instances may be noted: Tob. 9. 11: 'Et sit semen vestrum benedictum a Deo Israel, qui regnat in secula seculorum'; Rom. 26. 27: 'Soli sapienti Deo, per Jesum Christum, cui honor et gloria in secula seculorum'; Rev. 1. 6.: 'Ipsi gloria et imperium in secula seculorum'; Tertullian, *Ad Uxorem* 1. 1: 'In . . . , cui sit honor, gloria, claritas, dignitas et potestas nunc et in sæcula sæculorum'; Ambrose, *Hexaemeron* 3. 17. 72: 'Denique . . . , ut tribuat nobis Dominus . . . : cui est honor, laus, et gloria, perpetuitas a sæculis, et nunc et semper, et in omnia sæcula sæculorum.' It is used here in a jesting sense. Cf. *Rex Regum*, Q 2. 1. 18.

Q 3. 1. 2. **Why what's a clocke**, etc. This reference to time is omitted in F, but the next one (l. 36) appears as *Exchange time*.

3. 3. 20. **To the taste fruit of beauties golden tree**, etc. The line should read, of course, 'to taste the fruits, etc.' The allusion is to the dragon Ladon and the golden apples. See note on the *Hesperian Dragon*, I. 2. 106.

3. 3. 23. **No beautie, no; you are of too good caract**, etc. The alteration from Q is considerable here, and the passage is expanded. Once more, the change is in the direction of concreteness, vigor, and adaptation to English conditions. Jonson must have realized that his ideas were often in danger of being insufficiently understood, or misunderstood, in the language in which he had clothed them. The passage in Q

seems allegorical, abstract, and shadowy, when compared with F. The conception lying behind 'Oh beauty is a *Proiect* of some power', etc. is infinitely plainer and more forceful when recast in F, and specifically illustrated by Kitley's jealous fears for his wife. The figures of inspiring motion in stone, and striking fire from ice, are preserved, and certain others added, but they find a truer relation in a more concrete description, and help to clarify the idea. See *caract* in Glossary.

3. 3. 26. **as a iet doth strawes.** 'Jet as well as amber has certain electrical properties, and is mentioned by Alex. Neckam (d. 1217) in his chapter "De vi attractiva" (Roy. MS. 12 G. xi. f. 53). In Trevisa's version of Bartholomæus, "Gette hyght gagatas" is described as best and most abundant in Britain, and as being of two kinds, yellow and black, both having the power of attracting light substances. See Way's edition of *Promptorium Parvulorum*, p. 191 (note).—Wh.

3. 3. 37. **Since our wiues wore these little caps.** About the tenth or twelfth year of Queen Elizabeth, and for three or four years afterwards, 'all Citizens' wiues in generall, were constrayned to weare white knit Caps of woollen yarne, unlesse their husbands were of good value in the Queenes booke, or could prove themselves Gentlemen by descent, and then ceased the womens wearing of Minevor Caps, otherwise called threecorner Caps, which formerly was the usuall wearing of all graue Matrons. These Minevor Caps were white, and threesquare, and the peakes thereof were full three or four inches from their head, but the Aldermen's wiues and such like, made them Bonnets of Veluet after the minevor Cappe fashion, but larger, which made a great show upon their heads, all which are already quite forgotten.'—Stow, *Chronicle of England* (1631), p. 1039. Wheatley cites the passage from the *Taming of the Shrew* (4. 3. 64 ff.) where Petruchio ridicules Katharine's cap, calling it a 'baby cap', and she responds by saying. I'll 'have no bigger: this doth fit the time, And gentlewomen wear such caps as these.'

3. 3. 39. **three-pild akornes.** This seems to be a reference to the 'threecorner caps' mentioned in the previous note. Planché, in commenting upon this passage in his *Cyclopædia*

of *Costume* (I. 80), says there are no pictorial illustrations of this often-named cap attached to any description of it, and that no writer on costume has made plain the exact nature of this head-dress. He alludes to an ordinance for the reformation of gentlewomen's head-dress, written in the middle of Elizabeth's reign (Harleian MS. no. 1776), which decrees that 'none shall wear an ermine or lattice bonnet, unless she be a gentlewoman born, having arms.' Stubbes, in *The Anatomy of Abuses*, p. 69, writes: 'And some weare Lattice cappes with three hornes, three corners I should saie, like the forked cappes of Popishe Priestes, with their perriwinckles, chitterlynges, and the like apische toyes of infinite variety.' Planché, accordingly, believes the lattice and miniver-cap to be identical, since 'lattice or lettice, in Italian, *latizzi*, was the fur of a "beast of a whitish-grey colour" (Cotgrave), somewhat resembling ermine'; and miniver [*menu-vair*] was composed of the fur of ermine mixed or spotted with the fur of the weasel, called "gris." See *three-piled* in Glossary.

Q 3. I. 31. **Goe cary it againe, . . . I will deferre it.** The two somewhat ambiguous *its* in these lines are made clear in F by the substitution for them of their antecedents, *cloke* and *going* respectively.

3. 3. 46. **Exchange time.** Knight, in his *London* (2. 292), writes thus of the bell-tower and chimes of the Royal Exchange: 'The principal feature of the exterior view is a lofty square tower with two balconied galleries, and a grasshopper surmounting the ball at its top, which stands on one side the bell tower, from which issued at twelve at noon and at six in the evening the Merchants' call to "Change."' 'Die Londoner Kaufleute hatten ihre festgesetzte Zeit, zu der sie sich zur Besprechung und Erledigung ihrer geschäftlichen Angelegenheiten auf der Börse trafen; es war dies die sog. "Exchange-time", vormittags 10 Uhr.' Schnapperelle, *Die bürgerlichen Stände* etc., p. 24. Q also reads (3. I. 37) *Past ten sir*.

3. 3. 53. **Wherein, my' imaginations runne, like sands, Filling vp time.** The first line of Q, which F omits, *Runne*

*dribbling forth to fill the mouth of time*, would have been an improvement here, as rendering the figure more graphic and forceful. For the rest, however, F is better. The omission of the scientific word *ventricle* shows good taste, and the expansion of the idea suggested in *What were I best to doe* (Q 46) is an improvement.

3. 3. 61. **there's no speech of him.** See *speech* and *of* in Glossary, and cf. Abbott, § 174, and Franz, § 517. *Speech* is substituted for *talke* of Q.

3. 3. 62. **there were no man o'the earth to Thomas.** *To* is used here in the sense of *in comparison with*. See Abbott, § 191, and Franz, § 529.

3. 3. 64. **should he haue a chinke in him.** Q reads 'if he should prooue, *Rimarum plenus*.' *Rimarum plenus* (full of chinks) is used in this figurative sense in Terence (*Eunuch*, ed. Fleckeisen, 1. 2. 25). It is the antonym of *tacere* and *continere*, and means 'able to conceal nothing.' Cf. the English expression *leaky*, in a similar sense. In *The Eunuch*, Thais, a courtesan, asks Phædria, a young man in love with a girl in her possession, whether his servant, Parmeno, can hold his tongue. The servant interrupts, and declares that he can keep a secret perfectly, if it is true, but adds that if it is a falsehood, or lie, or invention, concerning which he is to be silent, '*plenus rimarum sum, hac atque illac perfluo*' (I am full of cracks, I leak all over). Cf. a similar use of *rima* in Plautus, *Curculio* 4. 2. 24: '*Aliquam reperitis rimam*.'

3. 3. 81. **to my priuate.** See *priuate* in Glossary. *My priuate thoughts*, the reading of Q, seems more natural to a modern reader.

Q 3. 1. 76. **he has some meaning sure.** The vague idea involved in the word *meaning* is amply explained in the expanded passage in F.

3. 3. 96. **At Fayles, and Tick-tack.** Gifford received the following explanation of *Fayles* from Francis Douce, of the British Museum: 'It is a very old table game, and one of the numerous varieties of back-gammon that were formerly used in this country. It was played with three dice and the usual number of men or pieces. The peculiarity of the game

depended on the mode of first placing the men on the points. If one of the players threw some particular throw of the dice he was disabled from bearing off any of his men, and therefore *jayled* in winning the game, and hence the appellation of it. The above particulars are gathered from a manuscript in the Royal Collection, containing, among other things, some account of the table games made use of in the 14th century. In the English translation of Rabelais, by sir Thomas Urquhart, the *failie* is mentioned among Gargantua's games. The original is *barignin*, which the Dutch editor calls a "sort of tric-trac."

3. 3. 103. **I am resolu'd without it.** The antecedent of *it* is sufficiently clear, so that the cumbrous expression *such circumstance* of Q is not needed.

3. 3. 107. **these ceremonies need not.** This line is cited by Abbott (§ 293) as an illustration of the rare use of a transitive verb as intransitive. Cf. *Epic.* 3. 2, p. 401: 'It shall not need, mistress Morose.'

3. 3. 112. **But whether his oath can bind him, yea or no, Being not taken lawfully.** 'It was a question in casuistry, whether an oath was of any force, unless taken in form before a legal magistrate: the poet therefore brings this to his imagination, to fill him with groundless objections, and throw him into the greater perplexity.'—W. Gifford adds, as confirming Whalley's view, the following quotation from 3 *Hen. VI* 1. 2. 22: 'An oath is of no moment, being not took Before a true and lawful magistrate.'

3. 3. 130. **Or whether he come, or no.** *Whether* after *or* here seems superfluous, but it was sometimes so used in Jonson's time. Cf. Abbott, § 136. Cf. *Coriolanus* 1. 3. 69: '... Or whether his fall enraged him, or how 'twas.'

3. 3. 144. **But, Thomas, keepe this from my wife, I charge you.** This line, absent from Q, is a concrete touch which makes the figurative language in the following line more intelligible.

3. 4. 1. **Fasting dayes.** 'The expression of Cob's ill-content at the fasting days was sure to find an echo in the feelings of many of his auditors. The fasts of the Roman Catholic

Church were continued in Protestant England for the provident purpose of helping on the fisheries and increasing the number of sailors. We find among the State Papers many documents relating to this subject. In 1563 "a Bill for the better observance of Fast days and regulating how many dishes of Flesh shall be at table" is registered, and in the same year "Notes of the days of the year appropriated for fish days on certain fasts and festivals of the Church, and for every Wednesday." The Fishmongers' Company looked after the butchers to see that they did not sell meat on the prohibited days, and the justices of the several hundreds over the county had strict injunctions to appoint "searchers to detect persons eating or dressing flesh on fast days." On March 10, 1576, was prepared a "certificate of the increased number of ships and vessels in various seaport towns since the enacting of the statute for maintenance of the navy and abstinence from flesh on Wednesdays." What the popular feeling on the subject was may be seen in Lodge and Greene's *Looking Glasse for London and England*, 1594, in which play one of the characters makes use of his wide breeches as a secreting place for various prohibited viands. "This right slop is my pantry, behold a manchet (*draws it out*) ; this place is my kitchen, for lo, a piece of beef (*draws it out*)—O let me repeat that sweet word again! for lo, a piece of beef. This is my buttery, for see, see, my friends, to my great joy, a bottle of beer (*draws it out*). Thus, alas, I make shift to wear out this fasting ; I drive away the time. But there go searchers about to seek if any man breaks the king's command. O here they be ; in with your victuals, Adam. (*Puts them back into his slops.*)'"—Wh., pp. xlff. Cf. *Cynth. Rev.* 3. 2, p. 261 : 'Unless 'twere Lent, Emberweeks, or fasting-days, when the place is most penuriously empty of all other good outsides.'

3. 4. 4. **ember-weekes.** 'The Ember-days are periodical fasts originally instituted, it is said, by Pope Calixtus, in the third century, for the purpose of imploring the blessing of Heaven on the produce of the earth ; and also preparing the clergy for ordination, in imitation of the apostolic practice recorded in the 13th chapter of the Acts. It was not, however,



till the Council of Placentia, 1095 A.D., that a uniformity as regards the season of observance was introduced. By a decree of this assembly, it was enacted that the Ember-days should be the first Wednesday, Friday, and Saturday following, respectively, the first Sunday in Lent, or Quadragesima Sunday, Whitsunday, Holyrood Day (14th September), and St. Lucy's Day (13th December). The term is said to be derived from the Saxon *emb-ren* or *imb-ryne*, denoting a course or circuit, these days recurring regularly, at stated periods, in the four quarters or seasons of the year. Others, with some plausibility, derive the epithet from the practice of sprinkling dust or embers on the head, in token of humiliation; and also from the circumstance that at such seasons it was only customary to break the fast by partaking of cakes baked on the embers, or *ember-bread*. In accordance with a canon of the English Church, the ordination of clergymen by the bishop generally takes place on the respective Sundays immediately following the ember-days. The weeks in which these days fall, are termed the *Ember-weeks*, and in Latin the ember-days are denominated *Jejunia quatuor temporum*, or "the fasts of the four seasons."—Chambers, *Book of Days* 2. 687. Wheatley notes the following allusion in Nash's *Lenten Stuff* (Wks. 3. 211): 'For his ensainting, looke the almanack in the beginning of Aprill, and see if you can finde out such a sainte as Saint Gildarde, which, in honour of this gilded fish, the Pope so ensainted: nor there hee rested and stopt, but in the mitigation of the very embers whereon he was sindged, that after he was taken off them, fumed most fulsomly of his fatty droppings, hee ordained ember-weekes in their memory, to be fasted everlastingly.'

3. 4. 9. **I am none o' your cart-horse.** The substitution of *cart-horse* for *colliers horse* of Q dispenses with a pun. It cannot be inferred, however, that Jonson had any feeling against puns, as the frequent use of them in this play testifies.

3. 4. 36. **and't were for S<sup>r</sup> Bevis his horse.** Arundel was the name of the horse presented to Sir Bevis of Hampton by Josyan. See *Sir Beues of Hamtoun* (ed. Kölbing, p. 46):

Josyan gave him suche a stede  
 The beste, that euer was at nede;  
 He was so swifte and so snell  
 Men callid hym Arondell;  
 Ther was no hors in the world so stronge,  
 That might ffolwe hym a furlonge.

See epigram to William, Earl of Newcastle (*Underwoods*, No. 71):

Or what we hear our home-born legend tell  
 Of bold Sir Bevis, and his Arundel.

Cf. note on the *Lord Chamberlaine his servants*.

3. 4. 53. **turne Hannibal**. The word intended is obviously *cannibal*. Koeppl (*Shak. Jahr.* 42. 206) cites the parallels with 2 *Henry IV* 2. 4. 177 ff.:

Shall pack-horses . . .  
 Compare with Cæsars, and with Cannibals,  
 And Trojan Greeks?

*Meas. for Meas.* 2. 1. 182, 186: 'Oh thou wicked Hannibal!' ...  
 'Prove this thou wicked Hannibal.'

3. 4. 56. **as rich as king Cophetua**. 'In ballad poetry, a legendary African King who wooed and married Penelophon, a beggar maid. The ballad is preserved in Percy's *Reliques*.'—*CD*. See *Percy's Reliques* 1. 2. 6. Cf. *Romeo and Juliet* 2. 1. 12:

One nick-name for her purblind son and heir,  
 Young Adam Cupid, he that shot so trim,  
 When King Cophetua loved the beggar-maid!

2 *Hen. IV* 5. 3. 104:

O base Assyrian Knight, what is thy news?  
 Let King Cophetua know the truth thereof.

*Love's Labor's Lost* 4. 1. 65: 'The magnanimous and most illustrate King Cophetua set eye upon the pernicious and indubitate beggar Zenelophon.' See also Tennyson's *Beggar Maid*. Gifford remarks: 'King Cophetua is better known for his marriage with "a beggar maid", than for his riches; but Kings, in the opinion of Cobs of every age, are always rich.' Q reads *as rich as Golias*.

3. 4. 61. **He bee hang'd, an' some Fish-mongers sonne doe not make of hem.** 'For the support and encouragement of the fishing towns in the time of queen Elizabeth, Wednesday and Fridays were constantly observed as fast-days, or days of abstinence from flesh. This was by the advice of her minister, Cecil; and by the vulgar it was generally called Cecil's Fast.' —W. See note on *fasting dayes* (3. 4. 1). Cunningham adds to Whalley's note: 'The real object was to keep up the breed of seamen in readiness for war. But the reasons publicly assigned were that, "by eating of fish much flesh was saved to the country", and that "due and godly abstinence from flesh was a means to virtue."' See Froude, *Hist. England* (ed. 1870) 5. 142.

3. 4. 64. **would vtter his fathers dried stock-fish.** See *utter* in Glossary. Cf. *Epic.* 4. 2, p. 445: '... 'Twas her commendation utter'd them in the college.'

3. 5. 1. **Beshrew me, but it was an absolute good iest.** *Absolute* is an adverb with the form of an adjective. Cf. Abbott, § 1, and Franz, § 241. *But* is not an adversative here, but means *if not* after *beshrew me*. See Abbott, § 126, and Franz, § 566.

3. 5. 6. **I forgiue M<sup>r</sup>. Stephen, for he is stupiditie it selfe.** See note on 3. 1. 81.

3. 5. 8. **and I might haue been ioyn'd patten with one of the seuen wise masters.** This passage has puzzled commentators. Cunningham says of it: 'I can only guess at the meaning of this phrase. It was an age of *patents*, and I fancy Knowell meant, "not only if it had secured me a share in the monopoly of wisdom for the future."' Wheatley writes: 'This passage is a difficult one to explain. It is probably intended for "joined pattern", and means that Kno'well might have wisdom like the seven sages.' It is barely possible also that *patten* here has its sense of *foot-wear*, and that the phrase has some such meaning as *kept pace with*. Knowell is evidently saying here that not one of the 'wise masters' themselves could have recognized Brainworm in his disguise. Wheatley enumerates the seven wise masters. They were: Bias of Priene in Ionia; Pittacus of Mitylene; Cleobulus of Lindus,

in Rhodes ; Periander of Corinth ; Solon the Athenian ; Chilon the Lacedemonian ; and Thales the Milesian. Q reads 'the nine worthies.'

Q 3. 2. 10. **one of your poore Disparuiw's.** I am unable to explain this curious word. The kind of character meant is sufficiently illustrated from the context of the passage.

3. 5. 11. **your decay'd, ruinous, worme-eaten gentlemen of the round.** 'Invalids, or disbanded men, who, to procure themselves a livelihood, had taken up the trade of begging. A gentleman of the round was a soldier of inferior rank, but in a station above that of a common man. This appears from a pamphlet published in that age, in which the several military degrees are thus enumerated: "The general, high marshall with his provosts, serjeant-general, serjeant of a regiment, coronel, captayne, lieutenant, auncient, serjeant of a company, corporall, gentleman in a company or of the rounde, launce-passado. These," says the author, "are special; the other that remain, private or common soldiers."—*The castle or picture of polity*, etc. 1581. The duty of these gentlemen was, to visit the centinels, watches, and advanced guards; and from their office of going their rounds, they derive their name'.—W. Cf. *Epic.* 4. 2, p. 438: 'But he walks the round up and down'; *Alch.* 3. 2, p. 96: 'I have walk'd the round.'

3. 5. 13. **your Prouost, and his halfe-dozen of halberdeirs.** See Glossary for *prouost* and *halberdeir*. 'Your halberdier shall be armed in all points like your pike, onely instead of the pike he shall carry a faire halberd, that is strong, sharp and well-armed with plates of iron, from the blade at least two foot downe-ward upon the staffe, and fringed or adorned according to pleasure, and these halberds doe properly belong unto the serjants of companies who by reason of their much employment are excused from arms'.—G. Markham's *Souldiers' Exercise*, 1639, p. 4. (*Souldiers' Accidence*). See Wheatley's note. *Provost* occurs repeatedly in *Measure for Measure*.

Q 3. 2. 17. **one of these leane Pirgo's.** This is probably a reference to Plautus' *Pyrgopolonices*. A few of the parallels in literature cited by Reinhardstoettner (pp. 107 ff.) for this

character are Roister Doister, Sir Tophas in Lyly's *Endymion*, Falstaff, Don Armado, and Pistol. These harmonize with the present passage. He is fittingly called also 'the Tamberlaine, or the Agamemnon on the rout.'

3. 5. 23. **Serieant Maior.** Wheatley quotes the following reference (Markham's *Souldiers' Grammar*, 2d part, pp. 6—7): 'Next to the Captaines are ranged the Serjeant Majors of regiments, being principall captaines in the regiment wherein they serve; and having power upon all commandements to imbattaile and forme the regiment according to the forme and demonstration appointed by the Serjeant Major Generall. These officers take their range according to antiquity, and the dignity of the place whereunto they are called (that is to say, before every private captaine). Next to these are ranged the Lieutenant Colonells of Regiments.'

3. 5. 23. **Lieutenant-Coronell.** See Glossary.

3. 5. 26. **artificer.** Cf. Glossary and *gallant* of Q.

3. 5. 31. **Hounds-ditch.** 'From Aldgate, north-west to Bishopsgate, lieth the ditch of the city called Houndes ditch; for that in old time, when the same lay open, much filth (conveyed forth of the city), especially dead dogs, were there laid or cast; wherefore of latter time a mud wall was made, inclosing the ditch, to keep out the laying of such filth as has been accustomed.'—Stow, *Survey*, p. 116 (ed. 1603, reprint in Everyman's Library). 'Now many of the better houses . . . are occupied by warehousemen, "importers", and wholesale dealers in toys, and Birmingham and Sheffield wares, but there are still many brokers and clothiers. On afternoons the pavement, about half-way down, is cumbered with Hebrew and Hibernian dealers in old clothes, bearing their wares over their left arms, and eagerly bargaining or trying to bargain with each other or with chance customers.'—Wheatley and Cunningham, *London Past and Present* 2. 237. Note also the following references in poets: Dekker, *Knight's Conjuring* (Percy Soc., p. 54): 'Tell all the Brokers in Long-Lane, Houndsditch, or elsewher'; Fletcher, *Woman's Prize* 2. 2. 133: 'More knavery, and usury, And foolery and brokery, than Dogs-ditch'; Taylor, *Brood of Cormorants*:

Was Houndsditch Houndsditch call'd, can any tell,  
 Before the Brokers in that streete did dwell?  
 No sure it was not, it hath got that name  
 From them, and since that time they thither came;  
 And well it now may be called Houndsditch,  
 For there the Hounds will give a vengeance twitch.

3. 5. 33. **a craftie knaue needs no broker.** Ray's Proverbs (1678), p. 164: 'Two cunning knaves need no broker: or a cunning knave, etc'; 2 *Henry VI* 1. 2. 100: 'They say "A crafty knave does need no broker"'; *Staple of News* 2. 5, p. 212 (P. *jun* to Broker): 'Methinks my uncle should not need thee, Who is a crafty knave enough, believe it.'

3. 5. 59. **for taking the wall, of his horse.** See *take* in Glossary. Cf. *Rom. and Jul.* 1. 1. 15: 'I will take the wall of any man or maid of Montagues.'

3. 5. 60. **wearing his cloke of one shoulder.** 'Of, signifying proximity of any kind, is sometimes used *locally* in the sense of *on*.' See Abbott, § 115, and Franz, § 520. Cf. *Mer. of Ven.* 2. 2 99 ff.:

*Gob.* Thou hast got more hair on thy chin than Dobbin my fill-horse has on his tail. . . .

*Laun.* I am sure he had more hair of his tail than I have of my face when I last saw him.

Henderson (*N. & Q.* 8. 8. 27) cites the following parallel from *Rom. and Jul.* (3. 1. 30), and believes Shakespeare to have been influenced by Jonson: 'Thou hast quarrelled with a man for coughing in the street, because he hath wakened thy dog that hath lain asleep in the sun: didst thou not fall out with a tailor for wearing his new doublet before Easter.' This becomes the subject of a general controversy which runs through pp. 132, 272, 317; 8. 9. 150; 8. 10. 35.

3. 5. 63. **Cash goes in and out calling.** Grabau notes (p. 85) that this stage-direction takes the place of the definite notes of entry and exit in *Q.* This is an illustration of *Q*'s practice in this regard.

3. 5. 72. **I'le learne to take it now, since you commend it, so.** Stephen, aping Bobadill as the beau-ideal of the gentleman, evidently regards the taking of tobacco as one of the im-

portant habits to imitate. Cf. *Every Man Out* 4. 4, p. 144: 'Nay, he has left all now, I assure you, and is able to live like a gentleman, by his qualities. By this dog he has the most rare gift in tobacco that ever you knew.'

3. 5. 75. **the world shal not reprove.** See *reprove* in Glossary. This is a more appropriate word here than *improve* of Q.

3. 5. 82. **it makes an antidote,** etc., There are frequent literary allusions to the curative powers of tobacco. The following is typical:

Into the woods thenceforth in haste shee went,  
To seeke for hearbes that mote him remedy;  
For shee of hearbes had great intendiment,  
Taught of the Nymphe which from her infancy  
Her noursed had in trew Nobility:  
There, whether yt divine Tobacco were,  
Or Panachæa, or Polygony,  
Shee fownd, and brought it to her patient deare,  
Who al this while lay bleding out his hart-blood neare.  
—Spenser, *F. Q.* 3. 5. 32.

Q 3. 2. 82. **poysounous simple.** See Glossary and F. *Plant* seems a better word, since *simple* itself was used in the sense of a medicinal herb.

3. 5. 85 **Your Balsamum, and your St. Iohn's woort.** 'There are many kinds of Balsam, but the best known are the *Balsam of Tolu*, first noticed by the Spanish physician Monardes, in 1574, and the *Balsam of Peru*, also first described by the same writer. It was probably introduced into Europe about the year 1524. (See Flückiger and Hanbury's *Pharmacographia*, 1874) *St. John's Wort* (*Hypericum perforatum*) was much used for gargles and lotions, and was thought to be specially efficacious if gathered upon the day of St. John the Baptist. When this plant is squeezed, a red juice comes out which is popularly called St. John's blood.'—Wh. *St. Iohn's woort* is not mentioned in Q.

3. 5. 87. **your Nicotian is good too.** Fairholt (*Tobacco*, p. 2) cites the Virginian tobacco (*Nicotiana tabacum*) which was introduced into Europe by Francis Drake as first among

the principal varieties of the plant, and describes it thus : 'It sometimes reaches the height of seven feet, and is of a strong coarse growth, the leaves, sometimes two feet long, clasp the stem . . . and are covered with glandular hairs, which burst on the smallest pressure, and impart a glutinous character to the leaf, and an unpleasant odour to the hand. The flowers grow in a bunch on the summits of the plant, they are of a pink colour, the segments of the corolla being pointed. . . . *Shag, Returns*, and the ordinary cut tobaccos are prepared from this kind ; of which there are many varieties, giving name to different qualities of tobacco, and chiefly adopted from the places of their growth.'

3. 5. 87. **your Nicotian.** 'Francesco Hernandez sent some plants into Spain and Portugal at the time that Jean Nicot was ambassador from Francis II. to the court of Lisbon, and Nicot transmitted a few plants to Catherine de Medicis, thus associating his name indissolubly with tobacco. Cotgrave takes no note of the word *tabac* in his dictionary (1611), but has the following article under *Nicotiane* "Nicotian, tobacco first sent into France by Nicot (the maker of the great French dictionary) in the yeare 1560, when he was Embassador Leger in Portugall."—Wh., p. xlvii.

3. 5. 88. **for the expulsion of rhewmes**, etc. 'It cureth any grieve, dolour, imposture, or obstruction proceeding of colds or winde, especially in the head or breast. The fume taken in a pipe is good against Rumes, Catarrhs, hoarseness, ache in the head, stomackes, lungs, breast : also in want of meate, drinke, sleepe or rest.'—Buttes, *Dyets Dry Dinner*, 1599 (quoted in Fairholt's *Tobacco*, p. 481).

3. 5. 95. **a tobacco-trader's mouth.** *Tobacco-trader* seems to be used here as synonymous with *tobacconist* in its obsolete sense of a *habitual tobacco-smoker*. Cf. *Every Man Out* 3. 1, p. 105 : 'It pleases the world (as I am her excellent Tobacco-nist) to give me the style of Signior Whiffe.' Wheatley quotes the following from Earle's *Microcosmography*:—'tobacco-seller is the only man that finds good in it which others brag of but do not ; for it is meat, drink and clothes to him.' Cf. Q : 'O this speech would haue done rare in a pothecaries mouth.'



For adjectival form of adverb *rare* see Abbott, § 1, and Franz, § 368. See *pothecary* in Glossary.

Q reads 'pothecaries mouth.' Nicholson (*Antiquary* 6. 6) writes: 'What made the change necessary? Must it not have been because a new and rare herb was at first sold by the apothecaries as an item of their stock in trade, but when its fashion, and therefore its supply had become great, its sale had become a separate business able to maintain its purveyor? This is a plausible theory, and gains added credence from the fact that medicinal qualities were assigned to tobacco at first. See *decētlly* in Glossary.

3. 5. 110. **he voided a bushell of soot yester-day.** Whalley quotes the following from King James' *Counterblast to Tobacco* (*Wks.*, p. 221): 'Surely smoke becomes a kitchen, far better than a dining chamber, and yet it makes a kitchen oftentimes in the inward parts of men; soiling and infecting them with an unctuous and oily kind of soot, as hath been found in some great tobacco-takers, that after their death were opened.' Gifford adds that James revenged himself for the manner in which his *Counter-blast* was received by laying a duty on tobacco. He notes also that Shakespeare is the only one of the dramatic writers of the age of James 'who does not condescend to notice tobacco: all the others abound in allusions to it.' Cf. *Case is Alt.* 2. 3, p. 331:

Sister i' faith, you take too much tobacco,  
It makes you black within as you are without.

3. 5. 112. **I'd haue it present whipping, man, or woman.** For the apparently redundant *it*, see Abbott, § 226.

3. 5. 117. **Cullion.** See Glossary. Wheatley quotes the following illustrative quotations:

It was that crafty cullion, Hodge,  
My Gammer Gurton's man.  
—*Gammer Gurton's Needle* (Hazlitt's Dodsley 3. 239);

Long live Severino,  
And perish all such cullions as repine  
At his new monarchy!  
—Massinger, *Guardian* (ed. Symons) 2. 4. 220.

3. 5. 135. **the most diuine tabacco, that euer I drunke.**

This seems to have been, as Gifford suggests, a customary expression for smoking at this time. 'What we now call *smoking* was at this period generally termed *drinking tobacco* . . . . The term, no doubt, originated in the custom of inhaling the smoke, and allowing it to escape through the nose.'—Fairholt, *Tobacco, Its History and Associations*, p. 56. Hentzner, in his *Journey into England*, p. 43, gives the following quaint description of this method of smoking: 'At these spectacles, and everywhere else, the English are constantly smoaking Tobacco and in this manner; they have pipes on purpose made of clay, into the farther end of which they put the herb, so dry that it may be rubbed into powder, and putting fire to it, they draw the smoak into their mouths, which they puff out again, through their nostrils, like funnels, along with it plenty of phlegm and defluxion from the head,' The catalogue of Rubens' effects, sent over by Sir Balthazar Gerbier to Charles I in 1640, calls a Dutch picture of smokers 'the Tobacco-drinkers' (see Fairholt, *Tobacco*, p. 57). Cunningham calls attention to Ford's skillful use of the term in *The Lover's Melancholy* (ed. Dyce i. 66):

They that will learn to drink a health in hell,  
Must learn on earth to take tobacco well;  
To take tobacco well, to take tobacco well,  
For in hell they drink nor wine, nor ale, nor beer,  
But fire and smoke and stench as we do here.

Cf *Every Man Out* 4. 4, p. 133: 'I brought some dozen or twenty gallants this morning to view them, as you'd do a piece of perspective, in at a key-hole; and there we might see Sogliardo sit in a chair, holding his snout up like a sow under an appletree, while the other open'd his nostrils with a poking-stick, to give the smoke a more free delivery.' Cf. also *ibid.* 3. 3, p. 121: 'In good faith, here's most diuine tobacco.'

3. 5. 147. **your name is entred in the artillerie garden.**

'The Artillery Garden was situated on the east side of Bishops-gate Street, and occupied a portion of the Lollesworth Fields,

previously belonging to the priory and hospital of St. Mary Spittle. The Artillery Garden belonged to the Hon. Artillery Company, whose first charter was given by Henry VIII. Master Stephen would appear to have been a member of the Company, which for some years was a nursery for soldiers. Some of the officers had charge of men in the great camp at Tilbury, and were known as "Captains of the Artillery Company." Near the close of the reign of James I. the Company removed from the old ground to the new one, which was contiguous to Moorfields and still remains near Bunhill Fields. The exclusive use of the word Artillery to represent ordnance is a modern practice, and when the Artillery Company was founded, weapons of archery were understood by the term. Cf. "his artillery unto his lad" (1 Samuel xx. 40).—Wh.

3. 5. 162. **no wordes of it.** *Of* is used here in the sense of *concerning, about*. See Abbott, § 174.

3. 6. 24. **Cornu-copiæ.** 'Cornu-copia, the horn of plenty, which, according to the fable, afforded good store of all things that could be wish'd for, by a peculiar privilege that Jupiter gave nurse Amalthæa: whence it is figuratively taken for great plenty or abundance in all things.'—Phillips, *New World of Words*, 1706. Riley (tr. Plautus 1. 287) thus annotates the 'horn of plenty' in *Pseudolus* 2. 3. 6: 'He alludes to the "Cornucopia" or "horn of plenty", of the heathen Mythology, respecting which we find varying accounts in the ancient writers. Some say that by it was meant the horn of the goat Amalthea, which suckled Jupiter, and that the nymphs gave it to Achelous, who afterwards exchanged it for the horn of which Hercules afterwards deprived him in the contest for the hand of Deianira. Ovid, in the Ninth Book of the *Metamorphoses* represents it as being the same horn which was broken off by Hercules. "And that was not enough: while his relentless right hand was holding my stubborn horn, he broke it, and tore it away from my mutilated forehead. This heaped with fruit and odoriferous flowers, the Nymphs have consecrated, and the bounteous Goddess Plenty is enriched by my horn."' Cf. *Stap. of News* 3. 1, p. 227: '... all do meet, To taste the Cornu-copiæ of her rumours.'

3. 6. 36. **Bridewell.** Bridewell, which extended nearly from Fleet-street to the Thames at Blackfriars, occupied one of the oldest historic sites in London. It was much neglected, until Henry VIII built a 'stately and beautiful house' where the old tower of Mountfiquit had stood. It was built for the reception of Emperor Charles V of Spain, but was later allowed to fall into decay. It was presented to the city as a work-house for the poor and a house of correction. (See Stow's *Survey* 2. 43-45). Hatton (*A New View of London*, 1708) writes: 'It is a prison and house of correction for idle vagrants, loose and disorderly servants, night walkers, strumpets, etc. These are set to hard labour, and have correction according to their deserts; but have their clothes and diet during their imprisonment at the charge of the house. It is also an hospital for indigent persons, and where twenty art-masters (as they are called), being decayed traders as shoemakers, taylors, flax-drapers, etc. have houses, and their servants or apprentices (being about 140 in all) have clothes at the house charge, and their masters having the profit of their work, do often advance by this means their own fortunes' (quoted in Timbs, *Curiosities of London*, p. 62, which see for account of *Bridewell*). Ward (*London Spy*, April, 1699, pp. 9ff.) gives an interesting description of a visit to Bridewell.

3. 6. 45. **I haue egges on the spit.** 'I am very busy, and can not attend to anything else. The reference is to roasting eggs on a spit. They were first boiled, then the yolk was taken out, braided up with spices, and put back again; the eggs were then drawn on a "spit" and roasted. As this required both dispatch and constant attention, the person in charge could not leave them. It must be remembered that the word "spit" had at one time a much wider meaning than it has now. Thus toasting forks and the hooks of a Dutch oven were termed spits.'—Brewer, *Dictionary of Phrase and Fable*, p. 260. Cf. Swift, *Journal to Stella*, Letter lxiii: 'I forgot to tell you, I write short journals now; I have eggs on the spit'; *Barth. Fair* 1. 1, p. 366: 'I have both eggs on the spit, and iron in the fire.' Wheatley cites the following

additional proverbs relating to roasting eggs: 'Set a fool to roast eggs and a wise man to eat them'; 'There goes some reason to the roasting of eggs.'

3. 6. 53. **pawn'd her neckerchers for cleane bands for him.** Cf. the other allusions to pawning in this play. Thornbury writes thus of the rank of the pawnbroker in Elizabethan England (*Shakespeare's England* 1. 46): 'A pawn broker wore a black taffeta doublet and a leather jerkin with crystal buttons, a cloak faced with velvet, a country cap of the finest wool, and a row of gold rings upon his fingers. These men bore as bad a reputation then as they do now. . . . These cheats visited dining houses to advance money upon rings, chains and cloaks. If they saw a young gentleman of fair living and assured possibility, they encouraged him to expense, and induced an accomplice usurer to lend him money, paying the dupe in useless commodities, and binding him down with penalties and forfeitures. Thieves' plunder they purchased without inquiry at the rate of a crown for a pound's worth. The poor they terribly oppressed, robbing them of their clothes and household stuff, their pewter, and their brass. They would sometimes make a poor woman pay a half-penny a week even for a silver thimble scarcely worth six-pence.' Stow thus describes the famous edict of Edward I against usury (*Survey of London*, 1633, p. 289): 'The third of *Edward* the first, in a Parliament at *London*, usurie was forbidden to the Jewes: and that all usurers might be knowne, the King commanded that every usurer should weare a Sable on his brest, the bredth of a paveline or else to avoid the Realm.' See also *ibid.*, p. 677, and *Chron. of Eng.* (1631), p. 200. Up to this time the Jews had been the sole pawnbrokers in England. The persecution of the Jews, however, even before this time, had attracted Lombard Merchants to settle in England. They hung the three golden balls before their places of business. 'An Act against Brokers' was passed in the first year of the reign of James. This was aimed at 'counterfeit brokers.' It provided that 'no sale or pawn of any stolen jewels, plate or other goods to any pawn-broker, in London, Westminster or Southwark shall alter the property

therein', and that 'pawnbrokers refusing to produce goods to their owner from whom stolen shall forfeit double the value.' This remained on the Statute books until Victoria had been thirty-five years on the throne.—See *Encyc. Brit.* Cf. note on *Exchange* (2. 1. 10) for reference to the 'Pawne' there; see Walford, *Old and New London*, p. 524, for a description of the Lombard merchants in England; see Aikin, *Memoirs of James I* 1. 67, for further verification of the corruption of the money-lender in this age; cf. character of Giles Overreach in Massinger's *A New Way to Pay Old Debts* as a literary example. Perhaps the usurer at his worst is illustrated in Nash's *Pierce Penilesse* (*Wks.* 1. 162): 'At length (as Fortune served) I lighted vpon an old stradling Vsurer, clad in a damaske cassocke, edged with Fox fur, a paire of trunke slops, sagging down like a shoemakers wallet, and a short thrid-bare gown on his backe, fac't with motheaten budge; upon his head he wore a filthy, course biggin, next it a garnish of night-caps, which a sage button-cap, of the form of a cow-sheard, ouerspread very orderly: a fat chuffe it was, remember, with a gray beard cut short to the stumps, as though it were grinde, and a huge, woorme-eaten nose, like a cluster of grapes hanging downewards.'

3. 6. 55. **tabacco.** Fairholt (*Tobacco*, p. 46) speaks as follows of the spelling of this word: 'But the Spanish name, *tabaco*, given to it by Hernandez ultimately triumphed over all, and became (with slight variations) that universally recognized over the world. The Spaniards still use the name in its old purity of spelling; the Portugese and Italians add an additional letter and term it *tabacco*; we alter the first vowel improperly and call it *tobacco*; the Poles term it *tabaka*; the Danes and Swedes shorten it to *tobak*; the Germans, Dutch, and Russians spell it *tabak*, a close approach to the French *tabac*.' Fairholt further discusses the origin of the name in this same book on pp. 14 ff.

Q 3. 3. 54. **an ingratitude wretch.** See Abbott, § 5, and Franz, §§ 358—367. 'Adjectives are frequently used for Nouns, even in the singular.' Cf. *Sejanus* 3. 1, p. 76: 'Every Roman's private'; *Discoveries*, p. 136: 'It is no man's

several.' *Monster of ingratitude*, the reading of F, is an improvement.

Q 3. 3. 63. **knaue**. See Glossary. The word is omitted in F.

3. 7. 10. **at the signe of the water-Tanker, hard by the greene lattice**. 'These water-tankards were used for carrying water from the conduits to the houses, and were therefore a professional sign of the water-carriers. The measures held about three gallons, and were shaped like a truncated cone, with an iron handle and hoops like a pail, and were closed with a cork, bung, or stopple. In Wilkinson's "*Londina Illustrata*", there is an engraving of West cheap, as it appeared in the year 1585, copied from a drawing of the period, in which the Little Conduit is seen with a quantity of water-tankards ranged round it.'—Larwood and Hotten, *History of Signboards*, p. 391.

'In old times the ale-house windows were generally open, so that the company might enjoy the fresh air, and see all that was going on in the street; but, as the scenes within were not always fit to be seen by the "*profanum vulgus*" that passed by, a trellis was put up in the open window. This trellis, or lattice, was generally painted red, to the intent it has been jocularly suggested, that it might harmonize with the rich hue of the customers' noses; which effect, at all events, was obtained by the choice of this colour. Thus Pistol says:—"He called me even now by word through a red lattice, and I could see no part of his face from the window." . . . So common was this fixture that no ale-house was without it. . . . At last it became synonymous with ale-house. . . . The lattices continued in use until the beginning of the eighteenth century, and after they disappeared from the windows were adopted as signs, and as such they continue to the present day. The Green Lattice occurs on a trades token of Cock Lane, and still figures at the door of an ale-house in Billingsgate, whilst not many years ago there was one, in Brownlow Street, Holborn, which had been corrupted into the Green Lettuce.'—*Ibid.*, pp. 374—5.

3. 7. 11. **I haue paid scot, and lot there**. See Glossary. Cf.

Nash, *Lenten Stufe* (Wks. 3. 161): '... There were seaventie in habitants or householders that payed scot and lot in the time of *Edward* the Confessor.'

3. 7. 16. **what businesse ha's my poore neighbour with me.** *With me* is not found in Q. Slight changes like these do much toward making the conversation quickly intelligible.

3. 7. 30. **an' I die, within a twelue-moneth and a day.** 'This is the period of time required in the construction of the common law, to determine on the cause of the death of a man bruised or wounded by another. ...

'*Year and day* is a time that determines a right in many cases. ... So is the year and day given in cases of appeal, of descent after entry or claim, of non claim upon a Fine, or Writ of Right, of the death of a man sore bruised or wounded; of Protections essoigns in respect of the King's service, etc.—Blount's *Law Dictionary*, 1670.'—Wh.

3. 7. 34. **what pretence? what colour hast thou for that.** See *colour* in Glossary. 'Skeat has the following interesting note on the word *colour*, which bears upon its connection with the other word *pretence*, in his edition of *The Two Noble Kinsmen* (ed. 1875, p. 110): "*Colour*, outward appearance; especially a specious appearance of good." Thus in Bacon, who wrote a short treatise, called "Table of the Colours, or appearances of Good and Evil and their degrees." We still say a "*colourable* pretext." The A. S. *hiw* (now spelt *hue*) means both a colour and an appearance; and the word *hiwian* (lit. to *hue*), means both to fashion and to pretend; whence the sb. *hiwung* (lit. a *hue-ing*, a pretence). Thus—"Hiwigende lang gebed", pretending long prayers; Luke 20. 47.'—Wh. Cf. *Wint. Tale* 4. 4. 564: 'What colour for my visitation shall I Hold up before him'; *Hen. VIII* 1. 1. 177: 'Under pretence to see the queen his aunt—For 'twas indeed his colour.'

3. 7. 44. **And why did he bob, and beate you.** The alteration from Q is apparently made to utilize a neglected opportunity to make a pun. Cf. Dekker, *Shoemak. Hol.* (Wks. 1. 58): 'I'll so bob them'; Taylor, *The Hog Hath Lost his Pearl* (Hazlitt's Dodsley 2. 435): 'Disgrace me on the open stage, and bob me off with ne'er a penny.'



3. 7. 64. **Sweet Oliver.** Wheatley gives the following useful note: 'The rival of Orlando in Ariosto's epic is usually styled "sweet Oliver" by the old writers, who never tired of referring to these two heroes.'

All the mad Rolands and *sweet Olivers*.

—Ben Jonson, *Execration of Vulcan*.'

'One boone you must not refuse mee in (if you be *boni socii* and sweete Olivers) that you let not your rustie swordes sleep in their scabbards, but lash them out in my qvarrell.'—Nash, *Lenten Stufe* (*Harleian Miscellany*) 6. 180.

3. 7. 73. **Deare master Iustice**, etc. This is a particularly valuable addition in making the situation graphic and intelligible.

3. 7. 79. **Doe not stinke**, etc. This sentence is not found in Q. Cf. note on 3. 1. 81.

3. 7. 81. **O, the Lord maintayne his worship**, etc. This speech seems more appropriate to an unlettered water-carrier than the corresponding somewhat euphuistic language of Q (3. 3. 124).

3. 7. 85. **Sir, would I could not feele my cares**. Observe that this takes the place of a poetical passage of eight lines in Q. All that is necessary to the sense remains. Jonson seems to have regarded the somewhat philosophical discussion of 'enforced mirth' of the earlier version as a needless digression, and as a temptation to be avoided. There is no question that this practice improves the unity of tone of Jonson's play, since, even in Q, the predominant style is non-romantic and judicial. With Shakespeare the situation would have been quite different, and such sentiments as these of the senior Lorenzo would have been altogether natural.

3. 7. 94. **cup of sacke**. 'The term sack was applied to the various white wines of Spain, but the greater part of the sack drunk was sherry. Markham, in his *English Housewife* (p. 118), writes, "Your best *sacks* are of Seres in Spain, your smaller of Galicia and Portugall. Your strong *sacks* are of the Islands of the Canaries and of Malligo." In Pasquil's *Palinodia and his progresse to the Taverne, where, after the*

survey of the sellar, you are presented with a pleasante pynte of Poetical Sherry, we read of—

Two kinsmen neere allyde to *sherry sack*,  
Sweet Malligo, and delicate canary.

The 'sack' of the present day is a sweet wine, and is brought chiefly from Madeira and Palma, one of the Canary Islands, but it is supposed that the original sack was dry, because it was always drunk with sugar. The waiters kept sugar ready put up in papers for the use of their customers, and most of the old travellers in England express their astonishment at the sweetness of the wines as drunk by the English. Pointz addresses Falstaff as "Sir John Sack and Sugar." The etymologies of the word have been various. Some derive it from the Spanish *secco*, dry, and others from the goatskin sacks in which the wine was kept. Mandelslo supposes it to come from Xequé, a city of Mauritania, from whence it was transported to Spain.—Wh. See *NED.* for etymology.

3. 7. 95. **I muse, your parcell of a souldier**, etc. See *muse* and *parcell* in Glossary. Cf. *Case is Alt.* 2. 1, p. 326: 'I muse he spake not'; *Cynth. Rev.* 2. 1, p. 238: 'What parcel of a man hast thou lighted on for a master'; *Epic.* 2. 2, p. 364: 'I muse a mistress can be so silent to the dotes of such a servant.'

#### ACT IV

4. 1. 6. **S'lud.** Apparently a contraction and corruption of *God's lid*. 'The genitive of God etc. has dwindled down to simple 's, s, followed by the word originally governed by that genitive.'—Swaen, p. 50.

4. 1. 9. **by this light.** See note on this expression, 1. 3. 85.

4. 1. 17. **euery mothers sonne.** This phrase is lacking in Q. Its presence adds vigor and emphasis to Downe-right's speech.

4. 1. 19. **God's my life.** See Swaen, p. 25.

4. 1. 22. **you'd mad the patient'st body in the world.** Gifford, with justice, speaks in ridicule of the pains Whalley has taken to obviate a possible objection to his printing this and other speeches as prose. This method of converting prose

into 'a hobbling kind of measure', which Whalley says ingenious editors have employed, serves only to disgust Gifford 'Whole scenes', says the latter, 'nay whole acts, of the most exquisite prose, have those miserable bunglers, whose dulness is scarce surpassed by their temerity, transmuted, by their unwarrantable corruptions, into a kind of jargon (metre it is not), which would "mad the patient'st body in the world," to hobble through it.' See *mad* in Glossary, and cf. Abbott, § 290.

4. 2. 4. **and I meane, as well.** Q repeats *you say well* in place of this phrase. The reading of F is better in adding a second idea.

4. 2. 8. **He should doe it**, etc. Lacking in Q. Cf. note on 3. 1. 81.

4. 2. 11. **To mock an ape withall.** Whalley remarks that 'A toy to mock an ape' was a common proverbial expression, and quotes from the title to one of Marston's satires: 'Here is a toy to mock an ape, indeed.' Wheatley adds from Nash's *Lenten Stufte* (Wks. 3. 211): 'As good a toy to mocke an ape was it of hym that shewed a country fellow the Red-sea where all the red herrings were made.' See also Nash, *Four Letters Confuted* (Wks. 1. 283): 'A right Iugler, as full of his sleightes, wiles, fetches, casts of legerdemaine, toyes to mocke Apes withall, odde shifts and knauish practises, as his skinne can holde.'

4. 2. 19. **What ayles thy brother**, etc. This question of Young Knowell's, together with Well-bred's reply, are an improvement upon the colorless remark of Prospero's which they supplant. Though vulgar, they are realistic, and furnish good stage-talk.

4. 2. 21. **a rime to him, is worse then cheese.** Cf. the following proverbs: 'Caseus est nequam, quia digerit omnia sequam', Cheese it is a peevish elfe, It digests all things but itself (Ray, 1678, p. 40); 'Cheese to digest all the rest, yet itself never digested' (S. Adams, *Works*, p. 170); 'Jamais homme sage ne mangea fromage' (Lean's *Collectanea: Proverbs* 1. 501); 'Cheese is physic for gentlemen and meat for clowns' (Harl. Misc. 6. 385).

4. 2. 35. **Incipere dulce.** This is a quibble on *insipere dulce* in the following line. The latter phrase occurs in Horace, *Odes* (ed. Loeb) 4. 12. 28: 'Dulce est desipere in loco.' It is probable that *incipere dulce* was invented for the purpose of the pun here. It must show, too, how the Latin word was pronounced then.

4. 2. 41. **O, the Benchers phrase: pauca verba, pauca verba.** 'Benchers were idle sots who spent their time, sleeping and waking, upon ale-house benches. Thus, in *Sir John Oldcastle* Part 1.:

When the vulgar sort  
Sit on their ale-bench with their cups and cans.

Prince Henry declares of Falstaff, that he is grown fat with *sleeping* out his afternoons upon *benches*; and the parson of Wrotham in the play quoted above, boasts of himself, that he is become a drinker, a *bencher*, and a wencher (2. 1.)—W. The point of the bencher's phrase, however, has been lost, though its occurrences in literature are frequent. Cf. Epic. 3. 1, p. 380: 'Nay, good princess, hear me *pauca verba*' (see note, ed. Henry, p. 194); *Merry Wives* 1. 1. 123: 'Pauca verba, Sir John; goot worts'; *L. L. Lost* 4. 2. 171: 'You shall not say me nay: pauca verba'; *Tam. of the Shr., Ind.* 5: 'Therefore *paucas pallabris*, let the world slide' (this ridicules *Spanish Tragedy* (3. 15. 18): '*Pocas palabras*: mild as the lamb'); *Masque of Augurs* (Wks. 7. 420): '*Hocos Pocos*,' *paucos pallabros*!

4. 2. 43. **Rare creature, let me speake without offence, etc.** This is taken from Marlowe's *Hero and Leander* (Wks. 1. 194—204). The passage appears to have been quoted from memory as there are some variations from the original, which reads as follows:

Fair creature, let me speake without offence,  
I would my rude words had the influence,  
To lead thy thoughts as thy faire lookes doe mine,  
Then shouldst thou bee his prisoner who is thine.  
Be not unkinde and faire, mishapen stuffe  
Are of behauior boisterous and ruffe.

4. 2. 47. **This is in Hero and Leander.** *Hero and Leander*, probably the latest of Marlowe's works, was left a fragment at his death. It was licensed a few months later (Sept. 28, 1593) by John Wolf, but there is no evidence that it was published at that time. The first edition known to exist was issued in 1598 by Edward Blount. On March 2, 1597/8, Blount assigned over to Paul Linley 'A booke in Englishe called *Hero and Leander*,' and the latter published in 1598 at least one complete version of the poem, including Chapman's continuation. In 1600 Linley seems to have retired from business, and the *Stationers' Register* on June 26 of that year makes an entry for twenty-four works, among which was *Hero and Leander*. Flasket published it in this same year (1600), and again in 1606 (see Tucker Brooke's ed. of Marlowe, pp. 485-6). 'The popularity of *Hero and Leander* with the Elizabethan public was enormous. The literature of the time abounds in allusions to the poem, and the list of early editions is a most impressive one. There were probably three separate editions in 1598, others in 1600, 1606, 1609, 1613, 1616, 1617, 1622, 1629, and 1637' (*ibid.*, p. 486). Wheatley quotes an allusion to this poem in Nash's *Lenten Stufte* (*Wks.* 3. 195): 'Let me see, hath any bodie in Yarmouth heard of Leander and Hero, of whome divine Musæus sung, and a diviner muse than him, Kit Marlowe. Twoo faithful lovers they were, as everie apprentice in Paule's Church yard will tell you for your love, and sel you for your mony.'

4. 2. 52. **S'light, he shakes his head like a bottle.** Gifford says that Jonson borrowed this allusion from Junius, who wrote of Sir W. Blackstone: 'I wish the honourable gentleman, instead of shaking his head, would shake something out of it.'

4. 2. 55. **And I in dutie**, etc. This comes from *Hero and Leander* I. 221-222:

And I in dutie will excell all other,  
As thou in beautie doest exceed loues mother.

Once more Jonson is not faithful to his source.

Q 3. 4. 82. **Do you let them go so lightly**, etc. This passage, through l. 88, is omitted in F. The punning lines add nothing

to the action, and are not of sufficient interest as mere conversation, to make their loss felt.

4. 2. 60. **A filching rogue? hang him. And, from the dead? it's worse then sacrilege.** Jonson, in contrast to the typical Elizabethan poets, is the apostle of originality. He sharply criticizes the current habit of literary borrowing. As evidence of this cf. the following : *Cynth. Rev.*, Prol., p. 215 :

In this alone, his Muse her sweetnesse hath,  
She shuns the print of any beaten path ;  
And proves new ways to come to learned ears ;

*Epigram LVI (Wks. 8. 173) :*

Poor Poet-ape, that would be thought our chief,  
Whose works are e'en the frippery of wit,  
From brokage is become so bold a thief,  
As we, the robb'd, leave rage, and pity it.  
At first he made low shifts, would pick and glean,  
Buy the reversion of old plays ; now grown  
To a little wealth, and credit in the scene,  
He takes up all, makes each man's wit his own :  
And, told of this, he slights it ;

*Epigram C (Wks. 8. 203) :*

On Playwright.

Playwright, by chance, hearing some toys I'd writ,  
Cry'd to my face, they were th' elixir of wit :  
And I must now believe him ; for today,  
Five of my jests, then stolen, past him a play ;

*Epic. Prol.*, p. 332 :

The poet prays you then, with better thought  
To sit ; and, when his cates are all in brought,  
Though there be none far-fet, there will dear-bought  
Be fit for ladies : some for lords, knights, 'squires ; . . .  
Nor is it, only, while you keep your seat  
Here, that his feast will last ; but you shall eat  
A weeke at ord'naries, on his broken meat :  
If his muse be true,  
Who commends her to you.

Yet imitation is one of Jonson's requisites for a poet. See *Discoveries (Wks. 9. 216) :* 'The third requisite in our poet, or maker, is imitation, to be able to convert the substance or

riches of another poet to his own use. To make choice of one excellent man above the rest, and so to follow him till he grow very he, or so like him, as the copy may be mistaken for the principal. Not as a creature that swallows what it takes in crude, raw, or undigested ; but that feeds with an appetite, and hath a stomach to concoct, divide, and turn all into nourishment. Not to imitate servilely, as Horace saith, and catch at vices for virtue ; but to draw forth out of the best and choicest flowers, with the bée, and turn all into honey, work it into one relish and savour : make our imitation sweet ; observe how the best writers have imitated, and follow them. How Virgil and Statius have imitated Homer ; how Horace, Archilochus ; how Alcæus, and the other lyrics ; and so of the rest.'

*Cynth. Rev.*, Ind., p. 211 : 'Besides, they could wish your poets would leave to be promoters of other men's jests, and to way-lay all the stale apothegms, or old books, they can hear of, in print, or otherwise, to farce their scenes withal. That they would not so penuriously glean wit from every laundress or hackney-man, or derive their best grace, with servile imitation, from common stages, or observation of the company they converse with ; as if their invention lived wholly upon another man's trencher. Again, that feeding their friends with nothing of their own, but what they have twice or thrice cooked, they should not wantonly give out, how soon they had drest it ; nor how many coaches came to carry away the broken meat, besides hobby-horses and foot-cloth nags.' Marlowe, to whom reference is made here, died in 1593.

4. 2. 70. **poxe on it.** 'This extremely inelegant expression enjoyed an almost unrivalled popularity till a change in manners forbade its unlimited use, which was not restricted to the society of gentlemen. At first no doubt it was a terrible curse, but after a time it became little else but an exclamation, rapped out without the least desire that the terrible disease should visit the person cursed by the speaker. Its meaninglessness is evident from such an expression as "Pox of modesty!"'—Swaen, p. 230. Swaen cites twenty-nine illustrative examples showing different degrees of intensity in

the oath. It seems to have no particular significance in the present instance.

4. 2. 71. **the starre.** I do not find reference to any famous inn bearing this name at this time, although there was a well known one called *Star and Garter* in the 18th century. In Q the reference is to the *Miter*, concerning which there is information. There have been a number of *Miter Taverns* of note. This one was in Fleet Street. See Wheatley and Cunningham, *London Past and Present* 2. 552. Cf. *Every Man Out* 4. 6, p. 155: 'Carlo shall bespeak supper at the Mitre, against we come back; where we will meet, and dimple our cheeks with laughter at the success.'

4. 2. 100. **that take it in snuffe so.** See *snuffe* in Glossary. Cf. *Epic.* 4. 2, p. 438: 'He went away in snuff'; *Poet.* 2. 1, p. 393: 'For, I tell you true, I take it highly in snuff, to learn how to entertain gentlefolks of you, at these years'; 1 *Hen. IV* 1. 3. 37:

And 'twixt his finger and his thumb he held  
A pouncet-pox, which ever and anon  
He gave his nose and took't away again;  
Who therewith angry, when it next came there,  
Took it in snuff.

This quotation tends to disprove Gifford's theory that the expression alluded to the offensive manner in which a candle goes out. Southey, as Henry points out (ed. *Epic.*, p. 249), has the better hypothesis in supposing it refers 'to a sudden emotion of anger, seizing a man, as snuff takes him, by the nose.'

4. 2. 102. **you'll be begg'd else, shortly, for a concealement.** Gifford quotes the following from Strype (*Annals of Elizabeth* 2. 209) as illustrative of the practice of begging lands in Elizabeth's time: 'This year (1572) a command from the queen went forth, for the withdrawing the commissions for *concealments*, from all to whom she had granted them, which gave a great quieting to her subjects, who were excessively plagued with these commissioners. When monasteries were dissolved, and the lands thereof, and afterwards colleges, chantries, and



fraternities were all given to the crown, some demans here and there pertaining thereunto were still privily retained, and possessed by certain private persons, or corporations, or churches. This caused the queen, when she understood it to grant commissions to some persons to search after these *concealments*, and to retrieve them to the crown; . . . but it was a world to consider what unjust oppressions of the people and the poor this occasioned by some griping men that were concerned therein.'

4. 2. 105. **a teston, at least.** 'A brass coin covered with silver, first struck in the reign of Henry VIII. The name was given to shillings and sixpences, and Latimer got into trouble by referring to the newly coined shillings or "testion" in one of his sermons. In 1560 the teston of sixpence was reduced in value to fourpence half-penny. The name testoon was given to the new coins of Louis XII. of France because they bore the head of that prince; but Ruding observes that the name must have been applied to English coin by mere caprice, as all money of this country bore the head of the sovereign.' —Wh. The information in this note may be verified in the following places: Leake, *On English Money*, pp. 180, 181, 206, 234; Ruding, *Annals of the Coinage of Great Britain* 1. 309, 313, 316, 319, 323, 333.

4. 2. 116. **you companions,** etc. This speech shows a number of alterations from Q. The latter reads *your companions*. The former occurrence of this phrase (Q 3. 4. 139, F 4. 2. 144) seems clearly to indicate that F has made a mistake here, and that *your* was the word intended by Jonson. *You* was emended to *your* in 1640. *Your hang-byes here* is added in F. *Pollings* is substituted for *caueleeres* (see these words in Glossary). *Polling* expresses the idea intended better. The insertion of the Spanish word *soldado*, and the substitution of *foolado* coined in imitation of the former, for *fooles*, add characteristic advice for the city-gull. *Get you home*, instead of the repeated *get you out* of Q, shows Jonson's efforts to secure variety of phrase. *And that, presently* is more peremptory and vigorous than *goe to* of Q. See *presently* in Glossary.

4. 2. 121. **you, ballad-singer, and slops.** Cf. the previous contemptuous allusion to ballad-singers (1. 3. 65), and to large breeches (2. 2. 24).

4. 2. 125. **cut a whetstone.** Lacking in Q. See note on 3. 1. 81.

4. 3. 21. **in your humour.** This change of *courses* to *humour* is perhaps made to introduce another instance of the word which is the label for the type of comedy Jonson is interested in developing. Wheatley (p. xxx) has summarized the history of this interesting word. It first had a physiological sense, designating the four humors of the body, which were supposed to exert their influence upon the mind. In course of time the mind, as well as the body, was credited with its own particular humors. Cf. *Every Man Out, Ind.*, p. 16 :

So in every human body,  
The choler, melancholy, phlegm, and blood,  
By reason that they flow continually  
In some one part, and are not continent,  
Receive the name of humours. Now thus far  
It may, by metaphor, apply itself  
Unto the general disposition :  
As when some one peculiar quality  
Doth so possess a man, that it doth draw  
All his affects, his spirits, and his powers,  
In their confluents, all to run one way,  
This may be truly said to be a humour.

He guards against a false use of the word in the next line, however.

But that a rook, by wearing a pyed feather,  
The cable hatband, or the three-piled ruff,  
A yard of shoe-tye, or the Switzer's knot  
On his French garters, should affect a humour !  
O, it is more than most ridiculous.

This epitomizes Jonson's conception. Wheatley should be consulted for further illustrations from literature.

Q 3. 4. 192. **A loue of mine,** etc. The reading of Q seems quite as satisfactory as the altered form in F. Cf. Introduction, p. lvi.

4. 3. 55. **He die, but they haue hid him.** *But* is equivalent here to *if not*. Note that Q so prints it, and see Abbott, § 126, and Franz, § 566, *b*. Note that Q reads *if not* at this point. Cf. *King John* 5. 4. 50: '... Beshrew my soul But I do love.'

Q 3. 4. 214. **thou shalt finde me bountifull.** Thorello holds out a more tangible promise of favor to Pizo here than does Kitley to Cash in the revised form.

4. 4. 15. **must you be stab'd by a souldier.** This sentence, lacking in Q, is a distinct addition. See note on 3. 1. 81.

4. 4. 17. **that foist, that fencing Burgullian.** '*Foist* was one of the thousand cant terms for a cut-purse. *Burgullian*, or Burgonian, means a bully, a braggadocio; in allusion, Hawkins says (*Origin of the English Drama* 3. 81), to the Bastard of Burgundy, who was overthrown in Smithfield by Anthony Woodville, 1467.'—G. Cf. Greene, *Disc. Coz.*, Pref.: 'The Foist, the picke-pockets (sir reuerence, I meane).'

4. 4. 21. **I haue it here in black and white,** etc. This development of the idea implicit in *sause* of Q is useful. It becomes clear now that Cob, who has been belabored, is to seek revenge by means of his warrant.

4. 4. 22. **old braue Troian in London.** *Trojan* is used here as a type of honesty and trustworthiness. Wheatley thinks the national liking for the Trojans probably originated in the once prevalent notion that Brut, the descendant of Æneas, was the founder of the British people.

4. 4. 29. **wife, no body in, to you: those are my words.** This additional warning, not found in Q, helps to suggest Cob's jealous temperament.

4. 4. 32. **you haue flesh and bloud enough,** etc. The revised form of this sentence helps to make certain the meaning of the original in Q. There, so far as the form of the sentence was concerned, it might have meant: 'You have sufficient physical resources within you to overcome temptation; therefore do not be tempted, but close the door upon intruders.' The real meaning, however, as F shows, is: 'You have the physical propensities within you which make it possible for you to be tempted; therefore close the door upon intruders.'

Jonson's academic type of mind enables him to see where his language fails to convey the idea intended, and often how to correct the difficulty.

4. 5. 3. **their best faculties.** Cf. *their best habit* of Q.

4. 5. 10. **Make it no question.** Equivalent to *make no question*, or *question it not*. See Abbott, § 226, and Franz, § 295.

4. 5. 19. **Friend, am I worth believe.** This avowal of young Knowell's is the nearest approach to a love-motive which this play reveals. His intrigue with Bridget, however, has no importance as such, and forms an integral part of the play only as one additional instance of the way old Knowell is duped.

4. 5. 21. **except I conceiu'd,** etc. *Except* is equivalent to *unless* here. Q reads *vnlesse*.

4. 5. 34. **and doe beleeeue,** etc. This confident statement of young Knowell's is more in keeping with Well-bred's immediately preceding remark than the petition of Q.

Q 4. 1. 10. **of men.** *Men* is clearly a mistake, and F corrects to *me*.

4. 6. 17. **I am, partly, o' the faith, 'tis so indeed.** This expression of doubt on Brainworm's part would probably seem funnier to an audience than the positive statement of Q.

Q. 4. 1. 25. **where the found.** *The* is clearly a mistake for *they*, and is corrected in F.

4. 6. 27. **You should rather aske,** etc. Whalley remarks upon this passage that there seems to be an antithesis intended between *voice* and *man*. Brainworm tells his master that he heard several voices calling him, and when he enters the house these voices were personified and turned to men. Gifford adds that, if Whalley's conjecture be right, Jonson must have altered the passage solely for the sake of introducing this strange opposition of terms. It should be added further that the form of Q is better than that of F.

4. 6. 32. **thy seem'd men.** *Thy* is clearly an error here. The folio of 1640 emends it to *they*. See text and variants.

Q 4. 1. 30. **out flies their rapiers.** It is a common practice in Elizabethan English to employ a singular verb with a plural subject. Cf. Abbott, § 333, and Franz, § 155. The verb is changed to *flue* in F.

4. 6. 38. **made an Anatomie o' me.** See *Anatomie* in Glossary. Cf. *Case is Alt.* 4. 4, p. 367: 'Would you make an anatomy of me?'

4. 6. 53. **Yes? Inuisible.** This takes the place of 'when can you tell' of Q. The new form emphasizes the trick to be played on Knowell, and is better.

4. 6. 68. **to my losse: and expence of all, almost.** Lacking in Q. See note 3. 1. 81.

Q 4. 1. 66. **you seruises.** *You* is evidently a mistake; Grabau emends it to *your*.

4. 6. 76. **or sees, at Mile-end.** Mile end in the 12th century was still 'the country', and a resort of Londoners for fresh air, cakes, and ale.—See Wheatley and Cunningham, *London Past and Present* 2. 540. Cf. Beau. and Flet., *Knight of the Burning Pestle* 2. 2. 1:

*Mistress Merrythought.* Come, Michael; art thou not  
weary, boy?

*Michael.* No forsooth, mother, not I.

*Mist. Mer.* Where be we now, child?

*Michael.* Indeed, forsooth, mother, I cannot tell, unless  
we be at Mile-end: Is not all  
the world Mile-end, mother?

*Mist. Mer.* No, Michael, not all the world, boy; but I  
can assure thee, Michael, Mile-  
End is a goodly matter.

4. 6. 81. **cup of neate grist.** See Glossary. Note the pun two lines below.

4. 6. 81. **to the wind-mill.** See note on *wind-mill*, 1. 2. 93. Q reads *Meeremaide* here. The fame of the Mermaid Tavern as a rendezvous for literary men is familiar to all. Gifford thus described the club at the Mermaid in Jonson's time (Jonson, *Wks.* 1, pp. lxxv—vi): 'About this time (1603) Jonson probably began to acquire that turn for conviviality for which he was afterwards noted. Sir Walter Raleigh, previous to his unfortunate engagement with the wretched Cobham and others, had instituted a meeting of *beaux esprits* at the Mermaid, a celebrated tavern in Friday-street. Of this Club, which combined more talent and genius, perhaps, than ever

met together before or since, our author was a member ; and here, for many years, he regularly repaired with Shakespeare, Beaumont. Fletcher, Selden, Cotton, Carew, Martin, Donne, and many others, whose names, even at this distant period call up a mingled feeling of reverence and respect.' Beaumont, in a celebrated letter to Jonson, writes with enthusiasm :

What things have we seen  
Done at the Mermaid ! heard words that have been  
So nimble, and so full of subtle flame,  
As if that every one from whom they came  
Had meant to put his whole wit in a jest.

Keats' familiar lines also recur to mind :

Souls of poets dead and gone,  
What Elysium have ye known,  
Happy field or mossy cavern,  
Choicer than the Mermaid Tavern ?

4. 7. 1. **the like clowne of him.** *Of* is often so used after *like*. See Abbott, § 177, and Franz, § 513, *b, am*.

4. 7. 3. **his paralell.** *His like*, the reading of Q, is simpler than that of F. Cf. Introduction, pp. xlv, xlv.

4. 7. 17. **punto.** Not found in Q. See Glossary. A pun is made here upon the two senses of the word. See note on 'your *Punto*, your *Reuerso*', etc. (4. 7. 82).

4. 7. 21. **Vpon my first comming to the citie.** This line comes from l. 114 of Q, while at this point in Q *nay for a more instance*, etc., appears, which is found in F at l. 45. The change was perhaps made because the second experience was more in keeping with 'their preposterous natures'.

4. 7. 22. **after my long trauaile, for knowledge (in that mysterie only).** Not in Q ; see note on 3. 1. 81.

4. 7. 30. **in diameter.** Not in Q. See Glossary.

4. 7. 43. **This is strange, and barbarous.** Q reads *vile* instead of *barbarous*. The change is perhaps made in F to avoid a repetition of *vile*, which has been inserted in the previous line.

7. 4. 46. **They haue assaulted me . . . in diuers skirts i' the towne.** Gifford comments here upon the way in which Bobadill, in boasting of his courage and intrepidity, is led to betray

the nature of his familiar haunts, and thus falsify all his claims to gentility and fashion. See following notes on *Turne-bull*, *White-chappell*, *Shore-ditch*.

4. 7. 48. **Turne-bull.** 'Turnbull Street (properly Turnmill Street), between *Clerkenwell Green* and *Cow Cross*, and long a noted haunt for harlots and disorderly people.'—Wheatley and Cunningham, *London Past and Present* 3. 411. 2 *Henry IV* 3. 2. 326: 'This same starved justice hath done nothing but prate to me of the wildness of his youth, and the feats he hath done about Turnbull Street.'

4. 7. 48. **White-chappell.** 'A parish lying east of Aldgate originally a chapelry in the parish of Stepney, but constituted a separate parish in the 17th century. . . . Till within memory the district north of the High Street—extending from Petticoat Lane to Osborn Street, and stretching back to (and including) Wentworth Street—was one of the very worst localities in London; a region of narrow and filthy streets, yards and alleys, many of them wholly occupied by thieves' dens, the receptacles of stolen property, gin-spinning dog-holes, low brothels, and putrescent lodging-houses—a district unwholesome to approach and unsafe for a decent person to traverse even in the daytime.'—Wheatley and Cunningham, *London Past and Present* 3. 499.

4. 7. 49. **Shore-ditch.** 'A manor and populous parish, at the northeast end of London, between Norton Folgate, Hoxton, and Hackney. . . . Shoreditch was formerly notorious for the easy character of its women. To die in Shoreditch was not a mere metaphorical term for dying in a sewer.'—Wheatley and Cunningham, *London Past and Present* 3. 243. The reputation of Shore-ditch is sufficiently illustrated by Nash, in *Pierce Penilesse* (*Wks.* 1. 216): 'Call a Leete at *Byshopsgate*, and examine how every second house in *Shorditch* is maintayned: make a priuie search in *Southwarke*, and tell me how many Shee-Inmates you finde. . . . *Lais*, *Cleopatra*, *Helen*, if our Clyme hath any such, noble Lord warden of the witches and iuglers, I commend them with the rest of our vncleane sisters in *Shorditch*, the *Spittle*, *Southwark*, *Westminster*, & *Turnbull streete*, to the protection of your Portership.'

4. 7. 69. **were I knowne to her Maiestie, and the Lords.** Q reads *to the Duke*. Cf. Introduction, pp. lxiv, lxvi, lxviii.

4. 7. 80. **a character.** See Glossary, and observe that Q reads *trick*.

4. 7. 81. **the speciall rules.** *Rules* seems more appropriate to the vain Bobadill, with his parade of knowledge, than *tricks* of Q.

4. 7. 82. **your Punto, your Reuerso,** etc. The *punto* was a variety of *thrust* (See Castle, *Schools and Masters of Defence*, pp. 64–68). The '*punta riversa*' was delivered from the left side, and might be directed to any part, high or low (Saviolo). See Glossary for *reuerso*. See note on 1. 5. 116 for *stoccata*. The *imbrocata* reached the body over the sword, hand, or dagger, traveling rather in a downward direction, and was delivered evidently with the knuckles up, except in the case of a '*volte*'. It evidently corresponded pretty closely to our thrust in '*prime*' or '*high tierce*' (Saviolo). See Castle, p. 84. See *montanto* in Glossary. Cf. Beatrice's appellation of Signior Mountanto in *Much Ado* 1. 1. 30. Cf. *Merry Wives* 2. 3. 26: 'To see thee pass thy punto, thy stock, thy reverse, thy distance, thy montant.'

4. 7. 92. **that's twentie score.** This is doubtful arithmetic. Gifford remarks: 'Bobadill is too much of a borrower to be an accurate reckoner.'

4. 7. 96. **gentleman-like carcasse.** This is a more appropriate expression for the grandiloquent Bobadill than *life* of Q.

4. 7. 97. **by faire, and discreet manhood, that is, ciuilly by the sword.** Lacking in Q; see note on 3. 1. 81.

4. 7. 107. **doe his mind.** For *do* as a transitive verb, see Abbott, § 303, and Franz, § 595 a, m. i.

4. 7. 124. **gipsie.** Lacking in Q. *Gipsy* was a term of reproach. See Glossary.

4. 7. 129. **I had a warrant.** Jonson corrects here the incorrect *haue* of Q.

4. 7. 145. **I was strooke with a plannet.** 'It was a constant practice of the old physicians to attribute to the action of the stars certain diseases which they did not understand, and in



the bills of mortality sudden deaths were frequently entered as *Planet stricken*. This entry was sometimes shortened to *Planet*. In 1632 thirteen persons were planet struck. In 1661 three. In 1687 five persons were entered as 'Planet and Blasted', and in 1690 one as "planet struck". See *Observations on the Bills of Mortality*, by Captain John Grant (reprinted in [Heberden's] *Collection of Yearly Bills of Mortality, 1657—1758, 4<sup>o</sup> 1759*).—Wh. Cf. *Every Man Out* 2. 1, p. 60:

O, I am planet-struck, and in yon sphere  
A brighter star than Venus doth appear;

*ibid* 5. 7, p. 193: 'Some planet strike me dead.'

4. 7. 148. **get you to a surgeon**. The singular form of the noun is better here than the plural of Q.

4. 7. 151. **that Nature should bee at leisure to make hem**. Not in Q; see note on 3. 1. 81.

Q 4. 1. 217 **Advise you cosen**, etc. See *advise* in Glossary. F substitutes *take heed*. The sentence is less vague in F.

4. 8. 22. **My wife drunke to me, last; and chang'd the cup**. Whalley calls this a 'remarkable case of Italian manners still preserved,' which Jonson forgot to change. Gifford, however, (pp. xxxvi—xxxviii) clearly shows that enough poisoning had been practised in England to render it unnecessary to call this an exclusively Italian custom.

4. 8. 25. **mithridate**. Mithridates, King of Pontus, was said to have invented an antidote against poisons. He himself had so saturated his body with poisons that it was believed that none could injure him.—See *Encyc. Brit.* Wheatley notes that a compound called 'Mithridate' was included in the London Pharmacopœia till 1787.

4. 8. 47. **when, I thinke, I am sicke? very sicke**. Not in Q; see note on 3. 1. 81.

4. 8. 54. **the grist**. Cf. 4. 6. 81, 84.

4. 8. 55. **where so I marshal'd**. *I so*, the reading of Q, is better. Gifford emends to the original form.

4. 8. 70. **the tower**. The Tower, as Gifford points out, was extra-parochial, and used for private marriages.

4. 8. 75. **I must goe forth, Thomas**, etc. This passage is

similar to one in *Dev. is an Ass* (2. 1, p. 47), where Fitzdottrel instructs Pug in the manner he is to guard the house in his absence :

You hear, Devil,  
Lock the street-doors fast, and let no one in, . . .  
Your mistress is a fruit that's worth the stealing.  
And therefore worth the watching, etc.

4. 8. 116. **a plague of all ceruse.** White lead, or *cerussa*, was used by the Roman women to whiten their complexions. 'Ceruse, ceruse or white lead, wherewith women paint ; differs from litharge (called also white lead), for this is made of the grossest lead, as it is in the mine ; that of lead refined, out of the mine.'—Cotgrave, 1611. Ovid mentions it in his treatise on the care of the complexion. See *Medicamina Faciei* 1. 73 :

Nec cerussa tibi, nec nitri spuma rubentis  
Desit, et illyrica quae venit iris humo.

Cf. *Sej.* 2. 1, p. 41 : 'Tis the sun, Hath giv'n some little taint unto the ceruse.' Jonson adds the following note on this passage. 'Cerussa (apud Romanos) inter fictitios colores erat, et quae solem ob calorem timebat. vid. Mart. Lib. II, *Epig.* 41.

Quam cretata timet Fabulla nimbum,  
Cerussata timet Sabella solem.'

This was evidently a subject in which Jonson took an interest. Cf. *Dev. is an Ass* 3. 1, p. 87 :

Of a new kind of fucus, paint for ladies,  
To serve the kingdom.

Briggs (ed. *Sejanus*, p. 223) quotes the following interesting note to 3. 2 of *The Maid's Revenge*, in Dyce's edition of Shirley: 'The frequent mention of *fucuses*, cerusses, and other cosmetics by our old dramatists, shews how much they were used in their times ; that they were often composed of the most dangerous and deleterious ingredients is sufficiently proved by the numerous recipes for their composition to be found in the manuals compiled for the instruction of the housewives and ladies of fashion of those days : the following

extract shows a tolerable specimen. "*Another mineral fucus for the face.* Incorporate with a wooden pestle, and in a wooden mortar, with great labour, *four ounces of sublimate*, and one ounce of *crude mercury*, at the least six or eight houres (you cannot bestow too much labour herein): then, with often change of cold water, by ablution in a glass, take away the salts from the sublimate; change your water twice every day at the least, and in seven or eight days (the more the better) it will be dulcified, and then it is prepared; lay it on with the oile of white poppy."—*Delights for Ladies to adorne their Persons, Tables*, etc. etc., by H. Platt, 1628.' *O* is used in the sense of *on*. Cf. Abbott, § 175, and Franz, § 407.

Q 4. 1. 336. **vvhath say you sister**, etc. This is a confused sentence. It becomes intelligible when read 'what . . . shall I intreate so much fauour of you for my friend [who] is to[o] direct and attend you to his meeting [*i. e.* to a meeting with him].'

4. 8. 145. **that villaine dors me**. See Glossary. Gifford maintains that this verb is connected with the noun *dor* which means *chaffer*, and that the allusion is to the desultory flight of this insect, which appears to mock, or play upon, the passenger, by striking him on the face, and then flitting away preparatory to a fresh attack. He quotes in this connection from Cowley (*Essays of Liberty*): 'A hundred businesses of other men fly continually about his head and ears, and strike him in the face like *dorres*.' *NED.*, however, regards Gifford's conjecture as unlikely.

4. 8. 161. Note the conversation of *Q*, omitted in *F*, after Kately's departure. Cf. 5. 1. 29.

4. 9. 16. **defie your base wood**. This is perhaps, as Wheatley suggests, a pun upon *baston*, the stick with which a bastinado was given.

4. 9. 18. **I was fascinated**, etc. See *fascinate* in Glossary, and note that *bewitch*, its synonym, is employed in *Q*. The repetition of *fascinated* and the introduction of *vn-witch'd* make the sentence more emphatic than in *Q*.

4. 9. 41. **a brace of angells**. See Glossary. Cf. *Tale of a Tub* 1. 3, p. 137: 'There are a brace of angels to support you';

*Epic.* 3. 2, p. 391: 'Sir, there's an angel for yourself, and a brace of angels for your cold.' 'The appearance of this word, abbreviated from the coin's full designation, the angel-noble, is generally the signal for a pun.'—Henry (ed. *Epic.*, p. 204). No pun seems intended in the present instance. Cf. *five crownes* of Q.

4. 9. 43. **not a crosse.** See Glossary. The word invited quibbling. Cf. *As You Like It* 2. 4. 11: 'I had rather bear with you than bear you; yet I should bear no cross if I did bear you, for I thinke you have no money in your purse.'

4. 9. 45. **wine, and redish.** See note on 1. 5. 168. Q reads 'vvine and cakes.'

4. 9. 48. **I'll pawne this iewell in my eare.** Cf. this and the other allusions to pawning in this scene with the note on the pawnbroker, 3. 6. 53. The reference to the earring reveals another of the affectations of the city-gull.

4. 9. 63. **silke-russet, laid about with russet lace.** See *russet* in Glossary. Russet in the 16th century was especially indicative of country people. See Planché, *Cycl. of Cost.* 1. 438.

4. 9. 68. **who will you haue to serue it.** F varies from Q here to line 75. The development in F of the motive of how the warrant should be served, by means of a brisk bit of dialogue, is an improvement, and affords Jonson one more opportunity of revealing Bobadill's cowardice.

4. 10. 61. **good-wife BA'D.** Probably a pun is intended here upon *good* and *bad*.

4. 10. 63. **apple-squire.** See Glossary. Cf. the following: *Case is Alt.* 4. 4, p. 365: 'I'll be legitimate and silent as an apple-squire.'

4. 10. 67. **Though I doe tast this as a trick.** Cf. Q, 1. 65. The expansion in F is useful in making it clear that Old Knowell feels that he has been justly punished for the deception he played upon his son.

4. 10. 82. **Is'bel.** This is the only time Cob's wife is so called. This occurrence of the name is our authority for supposing Tib to be a nickname for Isabel.

4. 10. 84. **Friend, know some cause,** etc. Knowell's inter-

vention in behalf of Cob's wife shows considerably more energy and zealous interest than the milder language of Q.

4. 10. 86. **Why? is there no cause.** This and the two following speeches added in F give more animation to the scene at this point than the single speech of Cob in Q.

4. 11. 2. **Serjeants gowne.** Gifford writes that the gown was the badge of the serjeant's or varlet's office, and as well known as the mace; indeed, that he never appeared in public without it. He quotes also the following: '*Speculations on Law*, 1788: How chances it that our bailiffs have departed from the antient practice in all civilized countries, of wearing the livery or badge of their employment. The *varlets* or *serjeants*, as they were called formerly, were distinguished by their habit: they used "no counterfeits", says Ben Jonson. It appears beneath the dignity of the law that they should: no part of justice, I humbly conceive, ought to be acted in masquerade—that would be to make mummers of its inferior ministers; dangerous mummers indeed! for they pass now in all manner of disguises, and instead of the "mace", the sober symbol of civil power, parade it with bludgeons and concealed weapons. . . . Besides, who shall dare to insult or oppose the avowed and liveried officer of justice in the execution of his duty.' Cf. *varlet's suit* of Q.

4. 11. 6. **bearing the diminutiue of a mace.** The mace was the sign of authority of a city sergeant, which he always carried with him when he arrested a man for debt. Gifford cites the two following illustrative quotations: Shirley, *Bird in a Cage* (ed. Dyce 2. 1. 397): 'Are you in debt, and fear arresting? you shall save your money in protections, come up to the face of a serjeant, nay, walk by a shoal of these mankind horse-leeches, and be *mace-proof*'; Chapman, *All Fools* 1. 129 (ed. 1873):

If I write but my name in a mercer's book,  
I am as sure to have, at six months' end,  
A rascal at my elbow with a mace.

4. 11. 10. **by his gowne.** Not in Q. Jonson makes explicit in this second version what in the first one was hidden in his own mind and in the minds of his characters.

4. II. 20. **afore hee bee aware.** Q reads *before hee beware*. *Beware* is probably the two words *be* and *ware* run together in printing.

4. II. 22. **master Downe-right,** etc. Cf. Introduction, pp. xxxviii, xxxix. F is improved throughout to the end of this scene by wise condensation and by a few useful additions.

4. II. 22. **i' the queenes name.** Cf. Q, and see Introduction pp. lxiv, lxvi, lxviii.

4. II. 23. **and must carry you afore,** etc. Not in Q; see note on 3. I. 81.

4. II. 32. **here a comes.** For *a* in place of *he*, see Abbott, § 402, and Franz, § 210. *He* was changed to *a* through the rapidity of Elizabethan pronunciation.

4. II. 32. **this is he, officer.** Observe that the position of *officer* in the sentence is changed. It is not always possible to divine the exact reason for all of Jonson's alterations, but it is certain that he reflected upon the most minute details.

4. II. 34. **filcher.** This is more appropriate to the context than *flincher* of Q. See Glossary. It is probable that transposition has occurred in Q, and that it should read *turned a flincher* to convey the intended meaning to a modern reader.

4. II. 40. **her Maiesties name.** Cf. Q, and see Introduction, pp. lxiv, lxvi, lxviii.

4. II. 43. **Goe before, master Iustice Clement.** Cf. Q. Emphasis is gained here by the condensation. Observe that the false comma before *master* did not appear in Q; the folio of 1692 was the first to correct it (see variants).

4. II. 46. **make the Iustice.** See *make* in Glossary, and cf. 'prepare the doctor' in Q.

4. II. 55. **serue your turne, now, sir.** Notice how Jonson alters the position of *now* in the sentence from Q, to subserve a different and more useful purpose.

4. II. 60. **I'le ha' you answere it, sir.** This takes the place of three speeches in Q. Nothing is lost by the change.

4. II. 77. **Must I goe.** From this point on to the end of the scene the material is new in F. It serves to enhance Stephen's stupidity, and to make his amusing discomfitures plain.

4. II. 83. **It is but a whipping matter.** Whipping was a familiar mode of punishment at this time; both men and women were whipped on their naked backs for a variety of punishments (see Timbs, *Curiosities of London*, p. 63). Ward, in describing a visit to Bridewell (*London Spy*, April, 1699, p. 9), writes: 'Prethee Friend, said I, to a Surly Bull-neck'd Fellow, who was thumping as Lazily at his Wooden Anvil, as a Ship-Carpenter at a Log in the Kings-yard at Deptford, what are you confined to this Labour for? My Hempen Operator, leering over his Shoulder, cast at me one of his hanging Looks, which so frighten'd me, I step'd back for fear he should have Knock'd me on the Head with his Beetle, *Why if you must know, Mr. Tickle-Taile, says he, taking me, as I believe, being in black, for some Country Pedagogue, I was committed hither by Justice Clodpate, for saying I had rather hear a Blackbird Whistle Walsingham, or a Peacock Scream against Foul Weather, than a Parson talk Nonsense in a Church, or a Fool talk Latin in a Coffee-House: And I'll be Judg'd by you, that are a Man of Judgment, whether in all I said there be one Word of Treason to deserve Whipping Post'* (prisoners were whipped within Bridewell for offences committed without. See Timbs, p. 63).

Q 5. I. 192. **messago.** This is doubtless a typographical error; F corrects it. Grabau (see *Introd.*, p. xiii) changes it to the unintelligible reading *massage*, which again may be a printer's error.

## ACT V

5. I. 22. **so he vs'd himselfe well.** Q reads *use*. The pun on the word is plainer when the same form is preserved.

5. I. 29. **Who gaue you knowledge,** etc. Adolf Buff (*Englische Studien* I. 181 ff. gives an interesting article on this passage. It will be recalled that Wellbred wanted to take his sister-in-law Bridget to an appointed place, to get her married there to Young Knowell. Bridget lives at Merchant Kitley's, her brother's house. Neither he nor his wife knows of Wellbred's plan, and Wellbred wishes it to be kept from

them. He accordingly (4. 6) gets them both out of the way, by sending them to Cob's house, each filled with suspicions of the other's fidelity. After they depart, Wellbred and Bridget leave also. Kately and his wife meet before Cob's house, mutual recriminations ensue, and finally Kately invites her and all the others before a justice. In the present conversation Kately tells Clement (l. 34) that Wellbred has gone with Bridget. Ludwig Tieck, in a manuscript note (now to be found in a copy of Gifford's Jonson in the British Museum. No. 11771 ff., vol. 1, p. 147) remarks: 'Wie weiß Kately, daß sie fort sind?' He left the house first, and no hint has been given him of their later departure. Buff points out that Q helps to explain the difficulty. In Q (5. 1. 61-78) occurs a passage not found in F. Giulliano (Downright) enters and asks first for his cloak and then for Hesperida (Bridget). Thorello (Kately) asks at once if she is not at home, and is told immediately that she is away, nobody knows where. Kately instantly springs to the conclusion that she is unvirtuous. Buff observes that this is not sufficient explanation, since Downright-Giulliano did say that Wellbred-Prospero went with his sister. This may have been oversight on the part of the poet or the editor. At any rate, it gives Kately-Thorello opportunity to secure information of which he is afterwards possessed, and is one instance of Q helping to explain F. Downright's appearance in Q in this scene is abrupt and awkward, and was accordingly eliminated in F, but Jonson forgot, apparently, to leave out the passage (5. 1.) which referred to it. A further query arises. How did Justice Clement know that some one had given Kately knowledge of his wife's being at Cob's house? Q, once more, has additional information. There (4. 1. 349 ff.) Clement is present when Kately-Thorello is told by Wellbred-Prospero that his wife has gone to Cob's house. This previous knowledge makes it natural that Clement in the present instance should suspect that Kately's and Dame Kately's jealous fancies have been worked upon.

5. 1. 38. **Yes, most pittifully, and 't please you,** etc. This and the two ensuing speeches are lacking in Q. In the latter,



Jonson does not allow Tib to answer Clement's question, but passes at once to the next matter.

5. 1. 46. **take downe my armor.** Q reads *fetch me*, etc. F suggests that the armor was hanging in sight on the stage.

5. 1. 48. **giue me my gorget.** The name *gorget* was used for various articles of dress, both civil and military. The more usual signification is a piece of armor resembling a collar. The name was used frequently in Henry VIII's reign, but without definite description. Strutt says (*Dress and Habits*) 1. 175: 'I do not think the gorget was ever universally used, and probably it is for that reason we know so little about it.' As early as 1580, also, the gorget was simply a ladies' kerchief worn upon the bosom. See Planché, *Cyclo. Cost.* 1. 215, 216; Fairholt, *Cost. in. Eng.* 2. 194. *Gorget* retains its military sense here.

5. 2. 7. **vnciuilly wrong'd, and beaten, by one Downe-right, a course fellow, about the towne, here.** Cf. Q. Perhaps Bobadill was made to say *vnciuilly* rather than *violently* in F because such an expression would be more in harmony with his ladylike nature. His true feelings are shown better by *course fellow* than by the *gallant* of Q, and there is an innuendo in *about the towne* which is not possible in *of the citie*.

5. 2. 13. **laid me along.** See *lay* in Glossary. This is a more forceful expression than *beaten* of Q.

5. 2. 24. **vpon your worships warrant.** Q reads *vpon arest*. Note that F avoids in a variety of ways the rather frequent repetition of the word *arest* of Q. Cf. 5. 2. 29; 5. 3. 29. The two following lines, in which the warrant is further discussed, are naturally lacking in Q.

5. 2. 28. **Set by this picture.** Cf. 5. 5. 51, where Matthew is called the 'picture o' the *Poet*.'

5. 2. 29. **are you brought.** Cf. Q, and note on 5. 2. 24.

5. 3. 14. **let this breath a while.** See *breath* in Glossary.

5. 3. 29. **He did not serue it.** Cf. Q, and note on 5. 2. 24.

5. 3. 44. **O, good your worship.** Cf. Abbott, § 13, and Franz, § 328.

5. 3. 58. **Nay, sir, if you will commit mee,** etc. This sentence is much improved over the longer, clumsier, and less

coherent one of Q. Musco's spoken determination to reveal his identity is omitted, because the whole recognition-scene is differently managed in F.

5. 3. 60. **any graine of my fame certaine.** The transposition of adjectives from their natural positions was common in Elizabethan English. Cf. Abbott, § 419.

Q 5. 1. 306. The two texts differ considerably from this point up to l. 367 (F, l. 88). The salient differences are indicated in the following notes.

Q 5. 1. 309. **disclaime in my vocation.** See *disclaime* in Glossary. Cf. *Sad Shepherd* 1. 2, p. 243: '... The sourer sort Of shepherds now disclaim in all such sport.'

Q 5. 1. 309. **Ile discouer.** See *discouer* in Glossary.

Q 5. 1. 313. **Why? vvhen knaue,** etc. This passage, up to line 322, is omitted in F. In the latter, Brainworm gives no hint of his true identity before Old Knowell recognizes him. The dramatic gain is considerable. Jonson has evidently come to feel that the resolution in this fifth act can best be effected by a rapid movement, and the omission of all unnecessary details.

Q 5. 1. 328. **till the progresse of my tale be ended,** etc. This is replaced in F by the shorter and more appropriate *both with your sword, and your ballance.*

Q 5. 1. 333. **bespeak yonr patience in perticuler.** Cf. F. The same kind of pruning takes place here, and to good purpose.

5. 3. 64. **with my cossen Edward, and I.** *I* was sometimes used for *me*. Cf. Abbott, § 209.

5. 3. 72. **Sir, if you'll pardon me, only.** The *only* is probably transposed here from its more natural position before the verb, in accordance with a familiar Elizabethan practice. See Abbott, § 420. Nicholson remarks that this was at this time a common form for 'Only pardon me.'

Q 5. 1. 340. **Indeede this is it will make a man speake freely.** This long disclosure of Musco's exploits is not found in F. The necessary information regarding Brainworm's series of deceptions is revealed in four short speeches (ll. 72,

78, 85, 94). The change provides greater realism, rapidity of action, and interest.

5. 3. 92. **How! my sister stolne away.** The disclosure of young Knowell's marriage contained in this and the two following speeches is lacking in Q. At this point in the latter, Doctor Clement asks that Prospero and Wellbred be summoned from the Mermaid, where they are at supper. The motive in F has more point, and the explicit statement of Young Knowell's marriage is fitting in this fifth act, the function of which is to effect a *dénouement* of the plot by a series of surprising revelations.

Q 5. 1. 377. **Where is Lorenzo, and Prospero.** Cf. Abbott, § 335, and Franz, §§ 155, 156.

5. 3. 99. **Marie, that will I,** etc. The matter of this speech naturally differs from that of Q, since the nature of the conversation just preceding has been altered.

Q 5. 1. 380. **vvarne them hether.** See *warne* in Glossary. Cf. *K. John* 2. 1. 201: 'Who is it that hath warn'd us to the walls?'

Q 5. 1. 396. **Proh. superi ingenium magnum quis noscit Homerum. Illias æternum si latuisset opus.** The last half of this quotation is to be traced to Ovid's *Ars Amatoria* (ed. Ehwald) 3. 412:

Cura vigil Musis nomen inertis habet.

Sed famae vigilare iuvat: quis nosset Homerum,

Ilías æternum si latuisset opus?

It would appear either that this is a hybrid quotation, and that Jonson's memory played him false at this point, or that he definitely made up the first part of the line for his purpose here. *Pro superi* occurs twice more at least in Ovid, but in other contexts (*Met.* 6. 472; *Trist.* 1. 2. 59). In *Rem. Amor.* 365 also occurs the following line: 'Ingenium magni livor detractat Homeri.' There would be a familiar collocation of words, then, for Jonson either to parody or to quote inaccurately from memory.

5. 3. 112. **And I will consider thee,** etc. This passage has little in common, in its form, with the corresponding one in Q; the function of both is to praise the cleverness of Brain-

worm, and this is more effectively managed in F. The omission of the Latin quotation, which has but a remote applicability here, is wise, and the definite assertion that Brainworm deserves to be pardoned for the wit of the offense makes plain what is only implicit in Q.

5. 3. 115. **but deserues to bee pardon'd for the wit o' the offence.** This illustrates, in small compass, a considerable part of the so-called moral method of Jonson. Not infrequently in his plays cleverness becomes its own reward, rather than the Puritanical virtues. Miss Woodbridge has clearly illustrated this point in her *Studies in Jonson's Comedy*, pp. 28—29: 'This is simply not true (*i. e.* that Jonson always enforces a moral lesson), although he himself does with great emphasis and entire sincerity assert that the duty of the comedian is to punish vice . . . . Jonson did indeed teach and scourge, but not always did his teaching inculcate morality or his scourging lash the scoundrel as such. On the whole, his efforts are directed quite as much against intellectual weakness as against moral, and he preached quite as emphatically from the text "don't be a fool" as from the text "don't be a knave", while, if we except his tragedies, the weight of emphasis is rather on the first than the second. . . . In *Every Man in His Humour* there are a number of rogues and a few honest men, but the line of division is drawn, not on a basis of honesty, but on a basis of wit. The three witty rogues, Wellbred, Young Knowell, and Brainworm, are successful in discomfiting not only the other rogues, but also the honest men, and Brainworm is at the end pardoned for his offenses because he has shown such ability in committing them. Such a play can scarcely be called moral, though no one would call it immoral either, unless it were some zealot such as Zeal-of-the-land Busy. If it teaches anything, it teaches that it is convenient to have a quick brain, a ready tongue, and an elastic conscience.'

5. 3. 117. **ingine.** See Glossary. Note that Q reads *wit* here.

5. 4. 1. **I beseech your worship to pardon me,** etc. This speech is divided into two in Q by Clement's declaration that he will pardon him. It is better in F, because more natural

that Clement would wait to pardon him until he had learned the full circumstance.

5. 4. 11. **Who be these**, etc. The reception of Bridget, the bride, is more fully and enthusiastically described in F than Q. The Latin quotation is omitted to good purpose (cf. note on Q 5. 1. 396). The allusion to the earlier news of the marriage is of course found only in F (cf. note on F 5. 3. 92).

Q 5. 1. 423. **Quinilpotest sperare desperet nihil**. This passage occurs in Seneca's *Medea* (ed. Bradshaw) 1. 162. The utterance is Medea's, and occurs in the conversation between her and the nurse after her long soliloquy at the beginning of the second act. She has heard of the marriage of Jason and Creusa, and is in a furious rage. The nurse seeks to restrain her, but is obliged to admit that hope reveals no way to one so unfortunate ('Spes nulla monstrat rebus afflictis viam'). Medea replies with the words of the quotation Jonson has borrowed: 'He who can hope for nothing, should despair of nothing.' This is omitted in F.

Q 5. 1. 426. **and will noe sunshine on these lookes appear**. It is difficult to determine whether these quasi-quotations are genuine or are simply improvised by Jonson. Cf. Q 5. 1. 452, F 5. 5. 11; Q 5. 1. 459; Q 5. 1. 484; Q 5. 1. 553; Q 5. 1. 606, F 5. 5. 79. I have been unable to locate these cited.

Q 5. 1. 427. **since there is such a tempest towarde, ile be the porpuis, ile daunce**. 'A large school of porpoises in rough weather charging down upon a sailing-ship is an impressive sight. Once the sea around was covered for miles with them, and they gambolled about our ship, swiftly passing and re-passing her bows, as though encouraging her progress.'—Beavan, *Fishes I have known*, p. 57.

Q 5. 1. 432. **Well sonne Lorenzo, this dayes worke of yours hath much deceiued my hopes**, etc. It is to be questioned whether Jonson did not lose by omitting this speech in F. It is in keeping with old Knowell's character, and his son surely needed this much of a rebuke.

5. 5. 1. **We are the more bound to your humanitie, sir**. This and the following speeches, up to line 9, take the place of a longer passage in Q (424-448).

Q 5. 1. 447. **Dic mihi musa virum.** This is a Latin transliteration of the first line of the *Odyssey*. *Ἀνδρα μοι ἔννεπε Μοῦσα.* More immediately, it occurs in Horace's *De Arte Poetica* (ed. Wickham, l. 141). This was doubtless its source in Jonson.

5. 5. 11. **Mount up thy Phlegon muse.** Phlegon was one of the horses of the Sun. See Smith's *Dict. Gr. and Rom. Myth.* 3. 337. Cf. Ovid, *Met.* (ed. Merkel) 2. 153:

Interea volucres Pyrois et Eous et Aethon,  
Solis equi, quartusque Phlegon hinnitibus auras  
Flammiferis implent pedibusque repagula pulsan.

Cf. note on Q 5. 1. 427.

Q 5. 1. 459. **From Catadupa and the banks of Nile.** Catadupa [L. *Catadupa* = Gr. *κατάδυτοι*] was the name for the celebrated cataract of the Nile, near Syene, on the borders of Egypt, now Chellal. See Harper's *Latin Dictionary*. Cf. Cicero's *De Re Publ.* (ed. Mueller) 6. 18. 19: 'Hoc sonitu oppletæ aures hominum obsurduerunt; nec est ullus hebetior sensus in vobis, sicut, ubi Nilus ad illa, quæ Catadupa nominantur, præcipitat ex altissimis montibus, ea gens, quæ illum locum adcolit, propter magnitudinem sonitus sensu audienti caret'; Macrobius, *Somn. Scip.* 2. 4. 14: 'Nam, si Nili Catadupa ab auribus incolarum amplitudinem fragoris excludunt, quid mirum, si nostrum sonus excedit auditum quem mundanae molis impulsus emittit'; Sidney, *Defense of Poesy*, p. 58: 'But if . . . you be born so near the dull-making cataract of Nilus, that you cannot hear the planet-like music of poetry.' Cook notes that the story is told by Montaigne, Bk. I. ch. 22.

5. 5. 15. **Hee is not for extempore,** etc. Clement's second attempt at extemporaneous versifying in Q is omitted here, and a comment on young Knowell's method of composition substituted for it.

5. 5. 17. **search him for a tast of his veine.** Q reads 'lets intreat a sight of his vaine then' at this point. This idea has already been given in the last of Wellbred's previous remark. Clement's new remark is appropriate, since young Knowell is actually searched for the poetry he has upon his person. See *tast* in Glossary.

5. 5. 18. **You must not denie the Queenes Iustice.** Cf. Introduction, pp. lxiv, lxvi, lxviii.

5. 5. 23. **Vnto the boundlesse Ocean of thy face,** etc. Whalley pointed out that these lines are parodied from the first stanza of Daniel's *Sonnet to Delia*. Q, at this point, prints the first four lines of the original poem, with an alteration in the last line, and has Matthew say: 'I translated that out of a booke, called *Delia*.' The fourth line in Daniel runs: 'Which here my loue, my youth, my plaints reueale.' For a full discussion of Jonson's relation to Daniel, see Small, *Stage Quarrel*, pp. 181 ff. Fleay and Penniman have developed elaborate theories regarding Daniel's participation in the famous stage-quarrel and Jonson's animosity toward him, many of which Small distrusts. It is sufficient, at this point, to suggest but a few illustrations of Jonson's ridicule of Daniel, about which there is little question. Two allusions in the *Conversations with Drummond* show that the two men were not on the best of terms. See Jonson's *Wks.* 9. 366: 'Samuel Daniel was a good honest man, had no children; but no poet; and *ibid.*, p. 378: 'Daniel was at jealousies with him.' In *Every Man Out* 3. 1, p. 176, Fastidious Brisk, in speaking of his mistress, says: '... You shall see sweet silent rhetorick, and dumb eloquence speaking in her eye; but when she speaks herself, such an anatomy of wit, so sinewized and arterized, that 'tis the goodliest model of pleasure that ever was to behold.' This parodies lines 128-130 of Daniel's *Complaint of Rosamond*:

Sweet silent rhetoric of persuading eyes,  
Dumb eloquence, whose power doth move the blood  
More than the words or wisdom of the wise.

Fleay and Small agree in thinking that the poetical epistle to Elizabeth, Countess of Rutland, printed in the *Forest*, contains a reference to Daniel, who in 1603 addressed a long poetical epistle to Lucy, Countess of Bedford, and in the same year was recommended by her to James as a good writer for the court:

You, and that other star, that purest light,  
Of all Lucina's train, Lucy the bright;

Than which a nobler heaven itself knows not;  
 Who, though she hath a better verser got,  
 Or poet, in the court account, than I,  
 And who doth me, though I not him, envy,  
 Yet for the timely favours she hath done  
 To my less sanguine muse, wherein she hath won  
 My grateful soul, the subject of her powers,  
 I have already used some happy hours,  
 To her remembrance.

Jonson's 'less sanguine muse' is probably an allusion to Daniel's *Civil Wars*, the first five books of which appeared in 1595.

Q 5. 1. 475. **No, sir, I translated that out of a booke, called Delia.** This definite avowal of indebtedness to Daniel's *Delia* is omitted in F, as well as the line *found in a ballad* (l. 486). F contents itself with calling it an absurd parody.

Q 5. 1. 491. **Call you this poetry?** This passage up to l. 531 is peculiar to Q. All that Jonson allows to remain of it in F is Clement's tribute to poetry (5. 5. 37 ff.) and Edward Knowell's remark: 'Sir, you have sau'd me the labour of a defence' (5. 5. 47). There is nothing finer in either version than this. It would be difficult to conceive of a higher conception of poetry. It is a 'sacred inuention', belongs to the eternal order, and is desecrated by empty spirits, and all but 'graue and consecrated eyes.' This, as Sidney suggests (*Defense*, p. 43), is reminiscent of Plato. 'For the poet is a light and winged and holy thing, and there is no invention in him until he has been inspired and is out of his senses, and the mind is no longer in him: when he has not attained to this state, he is powerless and is unable to utter his oracles . . . And therefore God takes away the minds of poets, and uses them as his ministers, as he also uses diviners and holy prophets, in order that we who hear them may know that they speak not of themselves who utter these priceless words in a state of unconsciousness, but that God is the speaker, and that through them he is conversing with us.'—Plato, *Ion* 534 (Jowett 1. 224). Cook adds the following note from Spenser, *Shepherd's Calendar, October*, Argument: 'In Cuddie is set out the perfect pattern of a poet, which, finding no maintenance of his state



and studies, complaineth of the contempt of poetry, and the causes thereof; specially having been in all ages, and even among the most barbarous, always of singular account and honor, and being, indeed, so worthy and commendable an art; or rather no art, but a Divine gift and heavenly instinct not to be gotten by labor and learning, but adorned with both, and poured into the wit by a certain *ἐνθουσιασμός* and celestial inspiration, as the author hercof elsewhere at large discourseth in his book called "The English Poet", which book being lately come to my hands, I mind also, by God's grace, upon further advisement, to publish.' Cf. Shelley's *Defense of Poetry* (ed. Cook, pp. 10, 38): 'A poem is the very image of life expressed in its eternal truth. . . . Poetry is indeed something divine.'

5. 5. 34. **Sic transit gloria mundi.** 'Sequence sung at the enthronization of a new pope, and accompanied with the burning of tow to signify the transitoriness of earthly grandeur.'—King, *Classical and Foreign Quotations*. Cf. Thomas à Kempis, *De Imitatione Christi* 1. 3. 6: 'O quam cito transit gloria mundi.'

5. 5. 35. **There's an embleme for you.** Gifford remarks that this application of the justice's emblem to his son is well timed and judicious, since he had warned him earlier against the study of 'idle poetry.'

Q 5. 1. 532. **I Lorenzo, but election is now governd altogether by the influence of humor,** etc. This long speech is divided into two in F, and is materially condensed. The language and style of the revised passages are much simpler. Individual differences are mentioned in the following notes.

Q 5. 1. 537. **she must haue store of Ellebore, giuen her to purge these grosse obstructions.** '*Hellebore foetidus* was in past times much extolled as an anthelmintic, and is recommended by Bisset (*Med. Ess.*, pp. 169 and 195, 1766) as the best vermifuge for children; J. Cook, however, remarks of it (*Oxford Mag.*, March 1769, p. 99): "Where it killed not the patient, it would certainly kill the worms; but the worst of it is, it will sometimes kill both."—*Encyc. Brit.* 13. 236. Cf. Plautus' *Pseudolus* 4. 7. 1184 (ed. Leo): 'Elleborum hisce

hominibus opus est'. Harpax, who speaks this line, has declared a little earlier that the men alluded to were out of their senses.

5. 5. 38. **They are not borne euerie yeere, as an Alderman. There goes more to the making of a good Poet, then a Sheriffe.** Whalley comments as follows upon this passage: 'Among plain citizens, this might be thought a reflection upon men of gravity and worship; and Mr. Kitley seemed to take it so: but the merry justice thought no harm, when he thus gave us the sense of the old Latin verses:

Consules fiunt quotannis, & proconsules:  
Solus poeta non quotannis nascitur;

which Taylor, the water Poet, has paraphrased with much greater honour to the bard;

When heav'n intends to do some mighty thing,  
He makes a poet, or at least a King.'

Gifford criticizes Whalley sharply for the inaccuracy of his quotation. 'The water poet seems to have found a more correct copy of "the old Latin verses" than the commentator, who has jumbled them out of all order.

Consules fiunt quotannis, et novi proconsules,  
Solus aut Rex aut Poeta non quotannis nascitur.

They are usually attributed to one Florus.' Tennant (ed. *New Inn*, p. 291) locates the verses in *Poet. Lat. Min.*, ed. Wernsdorf 3. 488 (= *Anthol. Lat.* 1. 252, p. 170). These lines close a poem by Florus called *De Qualitate Vitae*.

Johnson quotes the second line directly in *Discoveries* (Wks. 9. 152): 'And hence it is that the coming up of good poets is so thin and rare among us. Every beggarly corporation affords the State a mayor or two bailiffs yearly; but *Solus rex, aut poeta, non quotannis nascitur*.' Tennant points out (p. 292) that Schelling, missing the notes of Whalley and Gifford, says (ed. *Discoveries*, p. 151): '*Petron[i]* in *Fragm[enta]* is the marginal note of the folio. I do not find this quotation in the *Fragments* or in the *Satyricon*.' Cf. the close of the Epilogue of *New Inn*, p. 412:

But mayors and shrieves may yearly fill the stage :  
A king's, or poet's birth doth ask an age.

Cf. also the epigram to Sir Philip Sidney's daughter (*Wks.* 8, p. 186).

That poets are far rarer births than kings,  
Your noblest father proved.

See *N. & Q.* (10. 2. 388 ; 10. 3. 433 ; 10. 4. 35) for notes upon the proverbial expression 'Poeta nascitur, non fit.'

Q 5. 1. 553. **Who list to leade and a souldiers life.** Cf. note on Q 5. 1. 425. This may have been a popular song of the day.

5. 5. 51. **picture o' the Poet.** Cf. 5. 2. 28, and note.

5. 5. 51. **I will not ha' you hang'd,** etc. Cf. Q. Fasting without in the court is a considerably lighter sentence than spending the night in the cage and being bound to the market cross.

Q 5. 1. 570. **Wel brother Prospero,** etc. The texts do not come together again until Q 1. 606, F 1. 79. Clement's speech (71 ff.), with its good advice to all the characters, is worth much more than all the quibbling over horns and the fun thrust at Biancha in Q.

5. 5. 79. **See, what a droue of hornes flye, in the ayre,** etc. I am unable to find this verse 'out of a iealous mans part in a play.' Cf. note on Q 5. 1. 396.

Q 5. 1. 640. **Claudite iam riuos pueri sat prata biberunt.** This is the closing line of Virgil's third eclogue. The eclogue has consisted in a poetic debate to decide superiority in verse-making. Two interpretations are placed upon the line ; the first, a literal one, makes them refer to the sluices which have been opened to irrigate the meadows ; the other, an allegorical one, has them allude to the rills of song which are to be stopped. Jonson, of course, uses the quotation in the latter sense here.

5. 5. 93. **it shall find both spectators, and applause.** Jonson is here evidently influenced by Roman comedy. Every play of Plautus and Terence closes with an appeal to the audience for applause. Cf. close of *Every Man Out* 5. 7, p. 197 :

'I will not do as Plautus in his *Amphytrio*, for all this, *summi Jovis causâ, plaudite*; beg a plaudite for God's sake; but if you, out of the bounty of your good liking, will bestow it, why, you may in time make lean Macilente as fat as sir John Falstaff'; *Epic.* 5. 1, p. 478: 'Spectators, if you like this comedy, rise cheerfully, and now Morose is gone in, clap your hands. It may be, that noise will cure him, at least please him.'

### The principall Comœdians.

The names of Shakespeare and Burbage require no comment. Augustine Phillips acted again with Shakespeare in *Sejanus*, and also appeared in *Every Man out of His Humor*. He included Shakespeare, Henry Condell, and Christopher Beeston, in the legacies left at his death. He died in 1605 (see Collier, *Memoirs of Actors*, pp. 79 ff.).

Henry Condell's association with the stage includes the period between 1598, when he appeared in *Every Man in His Humor*, and 1627, the year of his death. His name appears as one of the principal performers of Ben Jonson's *Sejanus*, in 1603; of his *Volpone*, in 1605; of his *Alchemist*, in 1610; and of his *Catiline*, in 1611 (Collier, pp. 132 ff. See remarks on Hemmings).

William Sly was an actor under Henslowe in 1594, and certainly was a member of Shakespeare's company two years later at the Globe and Blackfriars. He acted in *Every Man out of His Humor*, *Sejanus*, and *Volpone*. He died in 1608 (Collier, pp. 151 ff.).

William Kemp was a famous player of low-comedy parts. He is said to have been the original actor of Dogberry in *Much Ado about Nothing*, and of Peter in *Romeo and Juliet*. He was a clever extemporizer, creating what were known as 'Kemp's applauded Merriments'. These were interpolations in other plays. He also published several pieces known as 'jigs.' The date of his death is uncertain, but it probably occurred before 1609 (Collier, pp. 88 ff.).

John Hemmings (name spelt variously; Heming, Hemming, etc.) was a prominent actor of the Chamberlain's company

and was one of the eight actors who presented a petition to the Privy Council that they might not be prevented from repairing and enlarging the Blackfriars theatre. He and Con-dell are best known for their publication of the first folio edition of Shakespeare's work, in 1623. He died in 1630 (Collier, pp. 57 ff.).

Thomas Pope seems to have acquired eminence in his profession, although it can not certainly be determined with what plays he was connected except *Every Man In* and *Every Man Out*. He also was one of the eight petitioners to the Privy Council regarding Blackfriars. He died in 1603 (see Collier, pp. 120 ff.).

Less information is extant regarding Christopher Beeston and John Duke. Beeston's name appears frequently in early stage-history. He made pretensions to authorship, and addressed lines to Thomas Heywood. Nothing is known of him after 1637. Duke was a member of both Chamberlain's company and that of Henslowe and Alleyn. There is no record of his death (Collier, pp. xxx, xxxi).

# GLOSSARY

The chief sources of information in the preparation of this glossary have been the *New English Dictionary* and the *Century Dictionary*. Other lexicons used are cited in the Bibliography.

A dagger before a word or definition indicates that the word or definition is obsolete; parallel lines, that a word has never been naturalized; an interrogation mark, that the sense is doubtful.

- A**, *pro.* †[Elided form of *he*.] See note 4. 11. 32.
- Absolute**, *adv.* See note. 3. 5. 1.
- Accomodate**, *v.* To furnish a person with something requisite or convenient. 1. 5. 127.
- Accompt**, *n.* [Form of *account*.] *Arch.* 1. 1. 12.
- Action**, *n.* A fight, in battle as well as in single combat. 1. 4. 93; 1. 5. 129.
- Adiection**, *n.* Addition. 4. 8. 5.
- Admiration**, *n.* Wonder, astonishment. *Arch.* 4. 7. 39; 4. 8. 56.
- Admlre**, *v.* To view with wonder or surprise. *Arch.* 2. 5. 2.
- Adoe**, *n.* Trouble, difficulty. 3. 4. 30.
- Aduise**, *v.* †*Refl.* (Fr. *s'aviser*.) Take thought, consider, reflect. Q 4. 1. 217.
- Aërie**, *a.* [Form of *aery*.] Unsubstantial, visionary. 1. 1. 90.
- Affect**, *v.* †Have affection or liking for. 1. 1. 9.
- Affected**, *ppl. a.* 1. †Favorably disposed or inclined. 2. 4. 52. 2. Full of affection. 2. 1. 37; 2. 1. 53; 2. 5. 128.
- Affliction**, *n.* [Probably misprint for *affection*.] See note. 2. 5. 41.
- Afore**, *a.* Previously, before. *Arch.*, but common *dial.* 1. 1. 32; 5. 4. 14.
- Afore**, *prep.* 1. In or into the presence of. *Arch.* and *dial.* Q. 2. 2. 79; 4. 9. 30. 2. *adv.* In front, in advance. Obsolete except in nautical language and in dialects. 2. 4. 14.
- Again**, *prep.* [Shortened form of *against*.] 1. 3. 47; 1. 3. 117.
- Against**, *prep.* In anticipation of, and in preparation for 1. 1. 37; 2. 1. 30.
- Ambuscado**, *n.* Ambuscade. *Arch.* 2. 4. 15.
- An**, *conj.* [Weakened from *And* = *if*.] *If. Arch.* and *dial.* 1. 1. 42; 1. 2. 19.
- Anatomie**, *n.* †A body or 'subject' for dissection. 4. 6. 38.
- Ancient**, *a.* Old fashioned, antique. *Rare.* 4. 3. 9.
- And**, *conj.* *If.* 1. 2. 16; 1. 3. 78.
- Angell**, *n.* An old English gold coin, having as its device the archangel Michael, and worth about ten shillings. 2. 3. 40; 4. 9. 42.
- †**Apple-squire**, *n.* A harlot's attendant; a pimp. 4. 10. 63.
- Apt**, *a.* Suited, fitted. *Arch.* 2. 1. 119.
- Artificer**, *n.* †An artful or wily person, a trickster. 3. 5. 25.
- As**, *conj.* with finite verb. 1. †Obs. and replaced by *that*. So . . . *as*, in such manner, to such a degree . . . *that*. *Ded.* 18;

- Prol. 7; 2. 1. 19. 2. †With the result or purpose that. *Obs.* and replaced by *so that*. 1. 1. 88.
- Assalto**, *n.* An attack made upon each other by two fencers, as an exercise or trial of skill. 4. 9. 15.
- Attend**, *v.* †To give consideration or pay heed to. 2. 3. 29.
- Attractive**, *n.* †An attraction. 3. 3. 35.
- Aulter**, *n.* Form of *altar*. Q 5. 1. 630.
- Balke**, *v.* Check, thwart. 4. 10. 31.
- Balkt**, *ppl.* Checked, foiled. 2. 3. 27.
- Balsamum**, *n.* (L. *balsamum*, Gr. *βάλσαμον*.) †An aromatic resinous vegetable juice. 3. 5. 85.
- Band**, *n.* In 16th and 17th century, a collar or ruff worn round the neck by man or woman. 4. 8. 82.
- Barathrum**, *n.* L., a. Gr. A steep ravine on the western slope of the Hill of the Nymphs, at Athens, outside of the ancient walls, rendered more precipitous by ancient use of it as a quarry. \* This was the 'pit' into which the bodies of criminals were thrown in antiquity after execution, or in some cases while still living. *CD.* Q 5. 1. 501.
- Baste**, *v.* To beat soundly. 4. 4. 20.
- Bastinado**, 1. *n.* A blow with a stick or cudgel; *esp.* one upon the soles of the feet. *Arch.* 1. 5. 103. 2. *v.* To beat with a stick. 4. 7. 107.
- †**Batch**, *n.* The sort or lot to which a thing belongs by origin (as loaves do to their own batch). 1. 2. 85.
- Batterie**, *n.* The apparatus used in battering or beating. 4. 9. 8.
- Bawd**, *n.* In general sense, a go-between, pander. 4. 8. 98.
- †**Bed-staffe**, *n.* A staff or stick used in some way about a bed. Formerly well known as a ready weapon. 1. 5. 128.
- Beleag'ring**, *n.* The act of besieging. 3. 1. 111.
- Belike**, *adv.* Perhaps, possibly. 4. 10. 22.
- †**Burgullian**, *n.* A braggadocio, bully. 4. 4. 17.
- Beshrew**, *v.* 1. †To invoke evil upon. 4. 8. 33. 2. Imprecatory expression (*beshrew me, thee*, etc.): Evil befall, mischief take. *Arch.* 3. 5. 1.
- Bespeake**, *v.* To arrange for, engage beforehand. 5. 3. 96.
- Bias**, *n.* A term at bowls, applied alike to: the construction or form of the bowl imparting an oblique motion, the oblique line in which it runs, and the kind of impetus given to cause it to run obliquely. Formerly bias was given by loading the balls on one side with lead, and this itself was sometimes called the *bias*. Q 3. 3. 133.
- Bill**, *n.* 'An obsolete military weapon used chiefly by infantry; varying in form from a simple concave blade with a long wooden handle, to a kind of concave ax with a spike at the back and its shaft terminating in a spear-head.' *NED.* 4. 8. 60.
- Bilman**, *n.* A soldier armed with a bill. Q 5. 1. 554.
- Blew-waiter**, *n.* See note. 2. 4. 12.
- Bob**, *v.* To strike with the fist, to pommel. 3. 7. 44.
- Boldlier**, *adv.* Confidently, with assurance. 3. 1. 152.
- Boote**, *n.* †In phr: *it's no boote*: Advantage, profit, avail. 1. 3. 34.
- Bottom**, *n.* †A skein or ball of thread. 4. 6. 41.
- Brace**, *n.* Two things taken together. 1. 3. 75; 4. 9. 41.

- Braue, a.** General epithet of admiration. 'Capital', 'fine', 'famous.' *Arch.* Q 1. 1. 56.
- Brauerie, n.** Finery, fine clothes. 1. 1. 80. See note.
- Breach, n.** 'A gap in a fortification made by a battery.'—John. 3. 1. 114.
- Breath, v.** †1. To exercise briskly; to accustom to exercise. 1. 5. 157. 2. Breath. To pause, to take rest. 5. 3. 14.
- Brize, n.** [*Obs. form breeze*] ? A breath of news. Q 5. 1. 497.
- Bullet, n.** †A cannon-ball (of metal or stone). *Prol.* 23.
- †**Burdello, n.** (a form of *Bordello*). A house of prostitution, a brothel. 1. 2. 94.
- But, conj.** If not, unless. *Arch.* 4. 3. 55.
- Buzzard, n.** 'Name for the genus *Buteo* of birds of the falcon family, esp. *B. vulgaris*. Applied also, with defining words, to other birds belonging to the *Falconidæ*.' *NED.* Q 1. 1. 54.
- Cabbin, n.** 1. †A soldier's tent or temporary shelter. 3. 7. 71. 2. Used rhetorically for 'poor dwelling.' 1. 5. 36.
- †**Caract, n.** (Obsolete form of *carat*). *Fig.* Worth, value. 3. 3. 23.
- Cariage, n.** [Form of *carriage*.] 1. Demeanor, deportment (referring to manners). *Arch.* 1. 2. 34; 2. Manner of acting to or towards others. *Arch.* Q 1. 4. 28.
- Car-man, n.** Carter, carrier; also (in plu.) name of one of the London City companies. 3. 2. 70.
- Carriage, n.** See *cariage*. 1. 3. 110.
- Cary, v.** †To bear (affection, respect, etc.) to, towards. Q 1. 4. 27.
- Cassock, n.** †A cloak or long coat worn by some soldiers in 16th—17th c. 2. 5. 144.
- Cast, v.** 1. To throw (dice from the box). 2. To vomit. *Dial.* exc. for hawks or other birds. See note. 1. 4. 52.
- †**Catso, int.** [It. *cazzo*, membrum virile, also word of exclamation. Florio says 'also as *Cazzica*, interjection, 'what! gods me! [god forbid! tush!]' Frequent in 17th century in the Italian senses. *NED.* Q 1. 2. 122.
- Catter-waling, vbl. n.** Any hideous, discordant, howling noise. 4. 2. 97.
- Caueleer, n.** [Form of *cavalier*.] This word, like *gallant*, was applied about 1600 to a roistering, swaggering fellow. Q 3. 4. 143.
- Caualliero, n.** (A form of *cavalier*). A sprightly, military gentleman. 2. 2. 30.
- Ceruse, n.** A name for White Lead, a mixture or compound of carbonate and hydrate of lead, sometimes used as a paint or cosmetic for the skin; often employed vaguely. 4. 8. 117.
- Change, n.** †Inconstancy, fickleness. 4. 10. 39.
- Character, n.** A distinctive mark, evidence, or token. *Arch.* in general use. 4. 7. 80.
- Chartel, 1. n.** A written challenge. 1. 5. 112. 2. †*v.* To serve with a challenge. 1. 5. 114.
- Choller, n.** Anger, wrath. 1. 3. 39; 2. 2. 39; 3. 4. 7.
- Ciivilian, n.** A practitioner, doctor, professor, or student of Civil Law. Q 3. 2. 52.
- Clawne, p. ppl.** [Variant form p. ppl. of *claw* > *clawian*.] †Phr. *claw off*: get rid of, get free from. Q 5. 1. 573.
- Cleane, adv.** Without anything omitted or left. 2. 5. 142; 3. 3. 45.
- Cleanely, a.** See *Cleanly*. 1. 5. 44.



- Cleanly**, *a.* Habitually kept clean. 1. 5. 13.
- Close**, *a.* Private, secluded. *Arch.* or *obs.* Q 2. 3. 89; Q 3. 1. 93; 3. 3. 91; 4. 10. 34.
- Coat**, *n.* 1. †Garb as indicating profession; hence, profession (*e. g.* clerical); used chiefly in such phrases as *a man of his coat*, *one of their own coat*, etc. Very common in 17th c. 3. 2. 33.
- Coate**, 2. A garment worn suspended from the waist by women or young children. *Obs.* in literary lang., but prevalent in dialects. 2. 5. 26.
- Cob**, *n.* †The head of a red herring. 1. 4. 17; 1. 4. 26.
- Cocks-combe**, *n.* †A conceited fool; a fop. 1. 1. 55.
- Coddling**, *vbl. n.* The act of boiling gently, parboiling, stewing. 1. 2. 81.
- Colour**, *n.* †Allegeable ground or reason. 3. 7. 34.
- Comely**, *a.* †Appropriate, proper 1. 1. 62.
- Comparative**, *n.?* The adjective is used as a noun here equivalent to comparison. Q 1. 1. 110.
- Conceited**, *ppl. a.* †Witty amusing. 3. 2. 29.
- Conceit**, *n.* 1. †Personal opinion, judgment. 4. 7. 61. 2. A fanciful, ingenious, or witty notion 1. 5. 57.
- Conceite**, *n.* See Conceit (1). Q 5. 1. 511.
- Conceiue**, *v.* Understand, comprehend. 1. (a person). 1. 5. 38. †2. (absol.). 3. 3. 140.
- Conduit**, *n.* †A fountain. *obs.* or *arch.* See note. 1. 3. 112.
- Conger**, *n.* A large species of eel. 3. 4. 64.
- †**Connie-catching**, *ppl. a.* Gulling swindling. 3. 1. 175.
- Consort**, *n.* †A partner, companion, mate. See note. 1. 1. 46.
- Contayn**, *v.* †To restrict, limit, confine. Q 1. 1. 108.
- Conueiance**, *n.* †Escorting or conducting. 5. 3. 91.
- †**Copes-mate**, *n.* A paramour. 4. 10. 16.
- Costar'-monger**, *n.* [*Obs.* form *costermonger*.] An apple-seller, especially one that sold his fruit in the open street; used also as a term of contempt or abuse. 1. 3. 63.
- Counter**, *n.* The prison attached to a city court. *Obs. exc. hist.* 2. 1. 77.
- Course**, *n.* Way, custom. 2. 5. 70.
- Courses**, *n.* Personal conduct or behavior; especially of a reprehensible kind. *Arch.* Q 3. 4. 181.
- Cousse**, *n.* An abbreviation of *Cousin*, used in fond or familiar address. 1. 1. 27; 1. 3. 83.
- Couz**, *n.* [Form of *cousin*.] 1. 3. 126.
- Coystrill**, *n.* *Obs.* or *arch.* Base fellow, low varlet. 4. 2. 138.
- Credit**, *n.* Reputation; repute. 4. 7. 39.
- Crest**, *n.* Helmet; *fig.* pride. 3. 3. 82.
- Crosse**, *v.* 1. *Phr. to cross the path of (any one)*: To meet on the way; here implying obstruction or thwarting. Q 1. 1. 210. *n.* 2. †The figure of a cross stamped upon one side of a coin; hence a coin bearing this representation. 4. 9. 43.
- Crown**, *n.* A name of various coins; originally one bearing the imprint of a crown; from the 15th to the 18th century, the common English name for the French *écu*, as well as for other foreign coins of similar value. Q 1. 1. 64.
- Crudity**, *n.* Imperfect 'concoction' of the humors. 3. 5. 89.
- Cuckoldly**, *a.* *Obs.* or *arch.* Having the qualities or character of

- a cuckold; often a mere term of reviling or abuse. 4. 10. 91.
- Cuckold-maker**, *n.* One that makes a practice of corrupting wives. 4. 10. 63.
- †**Cullion**, *n.* A despicable or vile fellow. 3. 5. 117.
- Cunning**, *a.* Crafty, artful. 2. 5. 19.
- Cut**, *n.* A slashing blow or stroke given with the edge of the weapon (distinguished from a *thrust* given with the point.) 2. 2. 30.
- †**Cypresse**, *n.* A light transparent material resembling cobweb lawn or crape; like the latter it was, when black, much used for habiliments of mourning. See note. 1. 3. 123.
- Dearling**, *n.* *Obs.* form of *Darling*. 2. 5. 22.
- Decetly**, *adv.* †Suitably, fittingly. 3. 5. 95.
- Deliver**, *v.* 1. To give over, surrender. 4. 11. 34. 2. †To communicate, report. 3. 1. 3.
- Demean**, *v.* To behave, conduct or comport oneself (in a specified way). 1. 2. 31; 4. 3. 30.
- Demi-culvering**, *n.* A kind of cannon formerly in use, of about  $4\frac{1}{2}$  inches bore. *Obs. exc. hist.* 3. 1. 136.
- Denomination**, *n.* An appellation, designation. 1. 5. 152.
- Dependance**, *n.* †A quarrel or affair of honour 'depending' or awaiting settlement. 1. 5. 113.
- Depresse**, *v.* †To overcome, subjugate, vanquish. Q 4. 1. 121.
- Derive**, *v.* To gain, obtain (a thing from a source). 2. 5. 88.
- Device**, *n.* Stratagem, trick. 3. 2. 58; 4. 5. 12; 4. 10. 31; 5. 3. 65.
- †**Deynes**, see 'Sdeynes.' Q 3. 2. 100.
- Diameter**, *n.* *Phr. in diameter.* †In direct opposition. 4. 7. 30.
- Disclaime**, *v.* †To renounce or disavow all part in. Q 5. 1. 309.
- Discover**, *v.* To reveal, to make known. *Arch.* 4. 6. 15; 4. 8. 147; 4. 10. 59.
- Dispatch**, *v.* †To get through, have done with. 3. 3. 9.
- †**Dor**, *v.* To make game of, to make a fool of. 4. 8. 145.
- Doublet**, *n.* A close-fitting body garment, with or without sleeves. *Obs. exc. hist.* 1. 3. 15.
- Double-tong'd**, *a.* Speaking contrary or inconsistent things; deceitful or insincere in speech. Q 1. 1. 13.
- Drawer**, *n.* One who draws liquor for customers. 5. 4. 9.
- Drie foot**, *adv.* *Phr. to follow drie foot.* †To track game by the mere scent of the foot; used *fig. here.* 2. 4. 9.
- Drowsie**, *a.* Sluggish, inactive. 3. 1. 27.
- Dumps**, *n.* A fit of melancholy or depression. 3. 7. 84.
- Durindana**, *n.* The name of Orlando's sword. See note. 3. 1. 150.
- Election**, *n.* †? Judicious selection, the faculty of choosing with taste or discrimination. Q 1. 4. 222.
- Elegie**, *n.* Vaguely used in wide sense, app. originally including all the species of poetry for which Gr. and Lat. poets adopted the elegiac meter. 4. 2. 10.
- Embleme**, *n.* Symbol, typical representation. 5. 5. 35.
- Emperie**, *n.* [Form of *empire*.] Q 2. 2. 16.
- Enow**, *a.* Now only *arch.* and *dial.* Enough. 1. 1. 58.
- Ensure**, *v.* †To guarantee, assure. 1. 3. 134.
- Enterlude**, *n.* [*Obs.* form of *interlude*.] A dramatic or mimic representation, usually of a light

- or humorous character, such as was commonly introduced between the acts of the long mystery-plays or moralities, or exhibited as part of an elaborate entertainment. *NED.* 1. 4. 78.
- Entertain**, *v.* †To maintain (something) in existence. *Q.* 1. 1. 78.
- Erection**, *n.* †Exaltation, excitement. 2. 3. 73.
- Estimation**, *n.* †The condition of being esteemed; repute. 1. 3. 111.
- Excalibur**, *n.* The name of King Arthur's sword. See note. 3. 1. 150.
- Exceeding**, *adv.* (Prefixed to adjs. or advs.) Now somewhat *arch.* Extremely great, excessive. 1. 5. 30.
- †**Extempore**, *n.* Extempore composition; improvisation. 5. 5. 10; 5. 5. 15.
- Fackins**, *n.* *Phr. by my fackins:* Perverted form of *by my faith* or *in faith*. 1. 3. 104.
- Faction**, *a.* A disposition to make factions, seditious. 2. 3. 15.
- Faine**, *a.* Necessitated, obliged. 2. 5. 90.
- Fame**, *n.* Reputation. 3. 3. 63.
- Familiar**, *n.* An intimate friend or associate. 2. 1. 103.
- Fascinate**, *v.* †To bewitch, enchant. 4. 9. 18.
- Fast**, *a.* Not easily turned aside, constant, firm, steadfast. *Arch.* except in phrase *fast friend*. *Q.* 1. 1. 16.
- Fauour**, *n.* *Phr. under his fauour:* Aid; support. *Obs. exc.* in phrases. 3. 2. 19.
- †**Fayles**, *n.* An obsolete form of backgammon. 3. 3. 96.
- Feare**, *v.* To frighten. *Obs. exc. arch. or vulgar.* 3. 6. 33.
- †**Fico**, [*It. fico:—L. ficus.*] *n.* †A poisonous fig used secretly to destroy an obnoxious person. 2. 4. 5.
- Filtcher**, *n.* A petty thief. 4. 11. 34.
- Filthie**, *a.* †Disgraceful, disgusting. 3. 4. 59; 5. 2. 10.
- Filthy**, *a.* See *Filthie*. 4. 4. 25.
- Flap**, *v.* †To strike with a sudden blow. *Q.* 1. 1. 159.
- Flat**, *a.* *Phr. that's flat:* a defiant expression of one's final resolve or determination. 2. 4. 79.
- Fleering**, *ppl. a.* †Smiling obsequiously. 3. 3. 14.
- Fleming**, *quasi—a.* passing into *a.* From Flanders. 3. 1. 159.
- Flesht**, *ppl. a.* Hardened, eager for battle. 2. 5. 68.
- Flincher**, *n.* One who hangs back or gives way, *esp.* at a crisis or in time of danger, etc. *Q.* 5. 1. 133.
- Flout**, *v.* To mock, jeer, insult. See note. 1. 2. 11.
- †**Foist**, *n.* A cheat, a rogue. 4. 4. 17; 4. 7. 135.
- Poolado**, *n.* Coined by Jonson in imitation of *soldado*. See text and note. 4. 2. 119.
- Fopperie**, *n.* A foolish action, an absurdity. 4. 2. 17.
- Forme**, *n.* †Representation, or likeness. 5. 3. 88.
- Fripperle**, *n.* Finery in dress, *esp.* tawdry finery. 1. 2. 74.
- Gads lid**, *int.* Oath, oftener in the form '*slid*'; probably equal to God's (eye) lid. 1. 1. 46.
- Garagantva**, *a.* See note. 2. 2. 26.
- Geere**, *v.* Form of *jeer*. 1. 4. 80.
- Gelding**, *n.* A gelded or castrated animal, *esp.* a horse. 1. 3. 29.
- Gelt**, *ppl.* Gelded, castrated. 1. 3. 65.
- Generall**, *a.* †Pertaining in common to various persons or things. 3. 1. 76.
- Generous**, *a.* †Of animals: spirited. 1. 2. 128.

- Genius, n.** A person who powerfully influences for good or evil the character, conduct, or fortunes of another. 3. 1. 23.
- †**Genoway, n.** A native of Genoa. 3. 1. 117.
- Gentelezza, n.** 'Gentility gentleness, curtesie, affability.' Florio. 4. 9. 13.
- Gentrie, n.** The quality or rank of gentleman. *Arch.* 1. 1. 81.
- †**Ging, n.** A company, a gang. 2. 2. 32.
- Gipsie, n.** †A cunning rogue. 4. 7. 124.
- Goat, n.** A licentious man. 4. 10. 47.
- Gods pretious, n.** Form of *God's precious*. An imprecation. 3. 7. 60.
- Gonfalionere, n.** The title of the chief magistrate (or other official) in several Italian republics. Q 3. 2. 51.
- Gorget, n.** A piece of armour for the throat. *Obs. exc. hist.* 5. 1. 49.
- Grace, 1. n.** Seemliness, becomingness, favourable or creditable aspect. Now somewhat rare. 2. 4. 4; 3. 1. 18. 2. v. †To show favor or be gracious to. 4. 7. 37.
- Gramercie, int. phr. Obs. exc. arch.** Thanks, thank you. 1. 3. 55.
- Grandg, n.** †? A village. Q 5. 1. 345.
- Grist, n.** Malt, crushed or ground for brewing. Used here for liquor itself. 4. 6. 81; 4. 8. 54.
- Grogan, n.** A coarse fabric of silk, of mohair and wool, or of these mixed with silk. 2. 1. 9.
- Guilder, n.** A gold coin formerly current in the Netherlands and parts of Germany. 3. 1. 160.
- Guilt, a. Obs. form of gill.** Q 3. 3. 133.
- Gull, n.** A dupe, a simpleton, a fool. See note on *The Persons of the Play*. Q 1. 1. 157; 1. 2. 29.
- Gullerie, Obs. or Arch.** A deception, trick. 3. 5. 86.
- Halberdeir, n.** A member of certain civic guards carrying a halberd as a badge of office. 3. 5. 14.
- Hand, n.** †Phr. at any hand: On any account, in any case. 1. 5. 130; 4. 5. 4.
- †**Hangby, n.** A contemptuous term for a dependant or hanger-on. 3. 1. 55.
- Hanger, n.** †A loop or strap on a sword-belt from which the sword was hung; often richly ornamented. 1. 5. 81.
- Hannibal, n.** See note. 3. 4. 54.
- Happily, adv.** Successfully. 4. 5. 1.
- †**Harrot, n.** An obs. variant of *herald*. 1. 4. 17.
- Hauings, n.** Property, wealth. 1. 4. 62.
- †**Hay, int.** [It. *hai*, thou hast it. Cf. Lat. *habet*, exclaimed when a gladiator was wounded.] An exclamation on hitting an opponent. 4. 7. 14.
- †**Heart, int.** [[God's heart.] An imprecation. 2. 2. 15.
- Helter skelter, colloq. adv.** Confusedly, pell-mell. 1. 4. 93.
- Hilt, n.** †Formerly often in plural, with same sense as *hilt*, the handle of a sword or dagger. 2. 5. 92; 4. 2. 127.
- Hoddie-doddie, n.** *Obs. exc. dial.* †A cuckold; a henpecked man. 4. 10. 62.
- Holden, p. ppl. Arch.** past participle of *hold*. 1. 5. 93.
- Hood, n.** A covering of leather put over the head of a hawk to blind her when not pursuing game. 1. 1. 38.
- Hot, a Lustful.** 4. 10. 52.
- Hough, int.** See *howgh*. 1. 4. 1.
- Hounds-ditch, n.** See note. 3. 5. 31.
- Howgh, int.** [*Obs. form howgh.*] *Hough* is an obs. form of *ho*. Q 1. 3. 1.

- †**Hoy-day**, *int.* *Obs.* form of *hey-day*. An exclamation denoting frolicsomeness, gaiety, surprise, wonder, etc. 4. 2. 5.
- Huffe**, *v.* †*Phr. huffe it*: To swell with anger or irritation. 1. 2. 34.
- Hum-drum**, *n.* A dull, monotonous, commonplace fellow. 1. 1. 47. See note.
- Humor**, *n.* See *humour*. 2. 1. 101; *v.* 1. 1. 72.
- Humour**, 1 *n.* 1. 'In ancient and mediaeval physiology, one of the four chief fluids (*cardinal humours*) of the body (blood, phlegm, choler, and melancholy or black choler), by the relative proportions of which a person's physical and mental qualities and disposition were held to be determined.' *NED.* *Obs.* *exc. hist.* 2. 1. 101. 2. †*Mood* natural to one's temperament; habitual frame of mind. 3. 1. 62; 3. 3. 149; 3. 5. 62; 3. 5. 124; 4. 3. 9; 4. 8. 29; 5. 2. 10. 3. A particular disposition, inclination, or liking, *esp.* one having no apparent ground or reason; a whim, a caprice. (In this sense frequent in 16th and early 17th c., and ridiculed by Shakespeare and Jonson). *NED.* 1. 1. 17. See note. 4. 3. 21. II *v.* To gratify, to indulge. 1. 1. 72.
- Huswife**, *n.* Form of *housewife*. *Dial.* 4. 10. 37.
- I**, *prep.* Shortened form of *in*. 1. 3. 95; 1. 3. 111; 3. 5. 58.
- I**, *adv.* [*Obs.* form of *ay*.] 1. 1. 28; 1. 5. 31; 2. 5. 27; 3. 5. 162.
- Idea**, *n.* †A figure, representation, likeness, image, symbol, 'picture' (of something). Cf. *Gr. idéa*. 1. 3. 127.
- Iest**, *n.* 1. ? A sportive action, prank, frolic. *Rare.* Q 1. 1. 156; 1. 2. 123. 2. ? An amusing or entertaining performance. Q 1. 1. 176.
- †**Imbroccata**, *n.* [*It. imbroccata*. A pass or thrust in fencing.] 4. 7. 82.
- Impe**, *n.* Child. *Obs.* or *arch.* 2. 1. 18.
- Impeach**, *n.* †Injury, damage. 3. 1. 147.
- Imposition**, *n.* †A command, charge. 2. 3. 29.
- Improue**, *v.* †Disprove, refute. Q 3. 2. 74.
- Impudencie**, *n.* Shamelessness, immodesty. *Rare.* 4. 2. 8.
- Incontinent**, *n.* An unchaste person. 4. 10. 50.
- †**Infortunate**, *a.* Unlucky, luckless, unfortunate. Q 1. 1. 184.
- Ingag'd**, *ppl. a.* †Obliged, attached by gratitude. 1. 5. 41.
- †**Ingine**, *n.* [*Ingenium*] Genius, intellect. 5. 3. 117.
- Ingle**, *n.* †A boy-favorite (in bad sense); a catamite. Q 1. 1. 145.
- Inhabite**, *v. intr.* To have one's abode, to dwell. *Arch.* Q 1. 3. 5.
- Inow**, *adv.* Form of *enough*. 3. 1. 81.
- Insnuate**, *v.* †To work or wheedle oneself into, to ingratiate oneself with. 2. 4. 11.
- Intendment**, *n.* Will, purpose, intent. 3. 1. 140.
- Intent**, *n.* †Meaning, significance. 1. 2. 18.
- Keepe**, *v.* To continue to make, cause, or do (an action, war, disturbance, or the like). 4. 2. 97.
- Key**, *n.* A wharf, a quay. 3. 2. 69.
- Kind**, *n.* Manner, way, fashion. *Arch.* Q 1. 2. 113; 3. 1. 5.
- Kinde**, *n.* *Phr. kinde of*: A person or thing of a kind. 4. 11. 5.
- Kite**, *n.* Term properly applied to bird of prey of the family

- Falconidæ* and subfamily *Milvinæ* locally applied (or misapplied) to birds belonging to other divisions of *Falconidæ*, as the Buzzard. 1. 1. 60.
- Knaue, n.** A male servant, one of low condition. Q 3. 3. 63.
- Know, v.** To understand the way, or be able. 3. 3. 58.
- Lance-knight, n.** A mercenary foot-soldier, *esp.* one armed with a lance or pike. 2. 4. 21.
- Lawne, n.** A kind of fine linen, resembling cambric. 1. 3. 122.
- Lay, v.** †Phr. *lay along*: To lay low, to prostrate. 5. 2. 13.
- Leagure, n.** A military investment, siege. 3. 1. 115.
- Learne, v.** To teach (a thing) to a person. *Rare.* 1. 5. 159.
- Least, a.** Phr. †*with the least*: With least or most: at all, in any way. See note. 1. 5. 167.
- Leaue, v.** 1. †To neglect or omit to perform. *Ded.* 14. 2. To cease, desist from. *Arch.* 2. 5. 2.
- Legible, a.** See note. 1. 4. 84.
- Letcher, n.** A lewd or grossly unchaste man. 4. 10. 47.
- Leuin, n.** A form of leaven. Phr. *of your own leuin*: Of the same sort or character. 1. 2. 85.
- Leystall, n.** [*Obs.* form of *lay-stall*.] A place where refuse and dung is laid. 2. 5. 64.
- Lieutenant-Coronell, n.** [In sixteenth century *coronel*, a. F. *coronnel* (also *coronel*, *couronnel*, and later *colonnel*, ad. It. *colonello*, *colonello* chief commander of a regiment, f. *colonna* Column: cf. *colonnello*, *colon(n)ella* 'a little colonne or pillar' in Florio; also *la compagnia collonella*, Fr. *la compagnie colonelle*, or simply *la colonelle*, the first company of a regiment of infantry.—*NED.*] An army officer of rank next below that of a colonel, having the actual command of a regiment. 3. 5. 23.
- Like, a.** Probable, likely. *Dial.* 2. 1. 24; 2. 5. 27.
- Linstock, n.** *Obs. exc. hist.* A staff about three feet long, having a pointed foot to stick in the deck or ground, and a forked head to hold a lighted match. 3. 1. 139.
- List, v.** Choose, desire. *Arch.* 4. 4. 9.
- Liuling, n.** †A holding (of land), a tenement. 1. 2. 8.
- Loose, v.** Form of *lose*. 1. 5. 91.
- Lot, n.** Phr. *Scot and lot*: A tax, due, or custom. 3. 7. 11.
- †**Lyen, p. ppl.** Past participle of *lie*. 3. 6. 50.
- Mack, quasi-int.** *Obs. exc. dial.* An exclamatory form of asseveration. 3. 4. 18.
- Mad, v.** †To infuriate, to enrage. 4. 1. 22.
- Madge-howlet, n.** The barn-owl. 2. 2. 23.
- Make, v.** †To prepare (a person) for a business. 4. 11. 46.
- †**Malt-horse, n.** A heavy kind of horse used by maltsters; used here as a term of abuse. 1. 5. 90.
- Man, n.** †Manliness, courage. 2. 1. 47.
- Manage, n.** †The action or manner of managing; direction, control. Q 2. 2. 5.
- Marie, int.** *Obs. exc. arch. or dial.* An exclamation of asseveration, surprise, indignation, etc. 1. 2. 39.
- Marke, n.** Phr. *of mark*: Noteworthy, conspicuous. 3. 1. 138.
- Mar'le, v.** *Obs. exc. dial.* Contraction of *marvel*. 1. To ask oneself wonderingly. 3. 1. 153; (mar'le) 3. 5. 30. 2. †To wonder or be astonished at. (marle) 3. 1. 35; 3. 5. 104.

- Marshal**, *v.* To conduct ceremoniously. 4. 8. 55.
- Mary**, *int.* See *marie*. Q 1. 1. 61; 2. 1. 112; 2. 3. 26.
- Mash**, *n.* A confused mixture; a muddle. 4. 11. 76.
- Masse**, *n.* as *int.* Used in oaths and asseverations; equivalent to *by the mass*. 1. 4. 46; 2. 1. 120.
- Meane**, 1. *n.* 'An instrument, agency, method, or course of action, by the employment of which some object is or may be attained, or which is concerned in bringing about some result. *Arch.* in singular form.' *NED*. Q 1. 1. 10; 1. 2. 125. 2. *v.* †To intend or destine (a person or thing) to a fate or use. 3. 3. 140.
- Mechanicall**, *a.* †Engaged in manual labour; hence, mean, vulgar. See note. 1. 2. 27.
- Melancholy**, *n.* In the Elizabethan period and subsequently, the affectation of 'melancholy' was a favourite pose among those who made claim to superior refinement. 1. 3. 80.
- Mend**, *v.* †*refl.* To reform oneself. 4. 2. 114.
- Messe**, *n.* 'Originally, each of the small groups, normally of four persons (sitting together and helped from the same dishes), into which the company at a banquet was commonly divided. Now only in the Inns of Court, a party of four benchers or our students dining together.' *NED*. 1. 3. 74.
- Mightie**, 1. *a.* Very great in extent. *Colloq.* 1. 4. 20. 2. *adv.* In a great degree. *Colloq.* 1. 4. 20.
- Millaner**, *n.* †A vendor of 'fancy' wares and articles of apparel, esp. of such as were originally of Milanese manufacture. 1. 3. 121.
- Minion**, *n.* A lover. *Rare* or *Obs.* 4. 3. 38.
- Mithridate**, *n.* A composition of many ingredients in the form of an electuary, regarded as a universal antidote or preservative against poison and infectious disease. 4. 8. 25.
- Mo**, *a.* Shortened form of *more*. 1. 4. 64.
- †**Montanto**, *n.* [Form of *montant*.] A 'downright' blow or thrust. 4. 7. 83.
- More**, *a.* †Greater in number, quantity, or amount. 1. 5. 106; 4. 7. 45.
- †**Morglay**, *n.* The name of the sword belonging to Sir Bevis. 3. 1. 150.
- Motion**, *n.* †An instigation or excitement from within; a stirring of the soul. 4. 5. 8.
- †**Motte**, *n.* [Form of *mot*.] Motto. 4. 2. 40.
- Mun**, *v.* An auxiliary verb, followed by infinitive without *to*. In mod. dialects equivalent to 'must'; in early use sometimes with the sense 'shall.' 1. 1. 52.
- Muse**, *v.* †To marvel at. Q 1. 1. 144; 3. 7. 95.
- Musket-rest**, *n.* A forked staff to support the heavy musket in use before the middle of the 17th century. 2. 5. 144.
- †**Mysse**, *n.* A term of endearment. 2. 3. 39.
- Mysterle**, *n.* Art, profession. *Arch.* 1. 5. 118; 4. 7. 23.
- Nature**, *n.* †Character, capacity, function. Q 5. 1. 321.
- Neckercher**, *n.* [Form of *neckerchief*.] A kerchief worn about the neck. *Dial.* 3. 6. 54.
- Need**, *v.* 1. †*Phr.* *what need*: What need is there for something? See note on this word. 2. 1. 31; 2. Be needful or necessary. 3. 3. 107.
- New**, *adv.* †Lately, recently. 1. 5. 27.

- †**Nicotian**, *n.* The tobacco-plant. 3. 5. 87.
- Nimble**, *a.* Acute, alert. 4. 5. 7.
- Nobilis**, *n.* [It. *nobile*.] 'A gentleman by birth or title.' Florio. 4. 9. 13.
- Notice**, *n.* Intimation, information. 1. 2. 122.
- Nupson**, *n.* †A simpleton, a fool. 4. 6. 61.
- O'**, *prep.* Shortened form of *on*. 1. 4. 31; 1. 4. 48.
- Obiect**, *v.* †To place (something) before the eyes or other organs of sense, or the mind. Q 1. 4. 183.
- Observance**, *n.* †Observant care, heed. Q 1. 4. 38.
- Occasion**, *n.* †The action of causing or occasioning. 4. 8. 6.
- Occurrant**, *n.* [Form of *occurrent*.] Something that occurs, an event. *Obs.* or *rare arch.* Q 5. 1. 617.
- Ods so**, *int.* God's so. An imprecation. 1. 5. 6.
- Of**, *prep.* 1. Concerning. 1. 4. 34; 3. 3. 61; 3. 5. 162. 2. From 2. 1. 15. 3. On 4. 8. 116; Q 2. 3. 210.
- One**, *a.* The same, the same thing. 1. 3. 99.
- Ordinance**, *n.* †Military materials, stores or supplies. 3. 1. 143.
- Ordinarie**, *n.* An eating-house or tavern. In the 17th century the more expensive *ordinaries* were frequented by men of fashion, and the dinner was usually followed by gambling; hence the term was often used as synonymous with 'gambling house.' 2. 5. 55; 4. 7. 50.
- Ostent**, *n.* *Rare.* Vainglorious display, ostentation. Q 3. 3. 135.
- Overflow**, *v.* †To overflow with, pour out. 3. 1. 88.
- Pandar**, *n.* A male bawd, pimp, or procurer. 4. 10. 55.
- Pannier**, *n.* A basket, carried by a beast of burden (usually in pairs, one on each side, slung across the back). 1. 5. 96.
- Perboyle**, *v.* †To boil thoroughly. 4. 1. 16.
- Parcell**, *n.* [a. F. *parcelle* = Pr. *parcela*, Pg. *parcella*, It. *particella*:—L. type\* *particella*, dim. of *particula*, dim. of *pars*, *partem* Part.] †A fragment, piece. Used figuratively and contemptuously here. 3. 7. 95.
- Parts**, *n.* Abilities, capacities, talents. *Arch.* 1. 3. 110; 4. 3. 37; 4. 3. 42.
- Passada**, *n.* See *passado*. 1. 5. 145; 4. 7. 83.
- Passado**, *n.* [Altered from F. *passade*, or Sp. *pasada*, It. *pasata* (both of these also in early use).] A forward thrust with the sword, one foot being advanced at the same time. Q 1. 3. 218.
- Passe**, *n.* To make a pass; to thrust, lunge. 1. 5. 140.
- Passing**, *ppl. a.* Surpassing, pre-eminent. *Obs.* or *arch.* 1. 5. 76.
- Past**, *prep.* †More than, above (in number or quantity). 1. 5. 166.
- Patten**, *n.* Phr. *ioyn'd patten*. ?A kind of overshoe with a wooden sole; hence *to join patten with* is *to keep step with*. 3. 5. 9.
- Peculiar**, *a.* Particular, special. 1. 5. 40.
- Peeulsh**, *a.* †An epithet of dislike, hostility, disparagement, contempt, execration, etc., expressing the speaker's feeling rather than any quality of the object referred to. 4. 7. 111.
- Peremptorie**, *a.* (*adv.*) †'Absolute', utter, thorough. 1. 2. 29.
- Peremptory**, *a.* (*adv.*) See *Peremptorie*. 1. 5. 82; 1. 5. 92.
- Petronel**, *n.* A kind of large pistol or carbine, used in the



- 16th and early 17th century, *esp.* by horse-soldiers. 3. 1. 141.
- Phantasie**, *n.* [Form of *fantasy*.] †Delusive imagination, hallucination. Q 1. 4. 91; cf. F 2. 1. 110.
- Physnomie**, *n.* [Obs. form *physiognomy*.] The face or countenance, especially viewed as an index to the mind and character. 1. 3. 128.
- †**Pieces of eight**, *n.* The Spanish *peso duro* (hard dollar), bearing the numeral 8 and worth 8 reals (a real is 12— $\frac{1}{2}$  cents). 2. 1. 6.
- Pinck**, *v.* To pierce, prick, or stab with any pointed weapon or instrument. 4. 2. 133.
- Pish**, 1. *int.* An exclamation expressing contempt, impatience, or disgust. 3. 1. 157. 2. *v.* To say 'pish!' 3. 1. 158.
- Pismier**, *n.* Obs. exc. *dial.* An ant. 4. 7. 54.
- Pleasant**, *a.* †Humorous, jocular, facetious. Q 2. 3. 192.
- Pocket**, *n.* passing into *a.* (pocket-muse). Private, secret. 5. 5. 16.
- Podex**, [L. *podex*, *podicem*.] The fundament, the rump. 5. 5. 13.
- †**Poynt**, *v.* [Aphetic form of *apoint*.] To agree, settle upon. Q 4. 1. 42.
- Pollie**, *n.* †Mode of administering or managing public or private affairs; *esp.* skillful, prudent, or crafty management. 2. 4. 6.
- Possesse**, *v.* To put in possession of, to inform, acquaint. Obs. or *arch.* 1. 5. 32.
- Possest**, *ppl. a.* Kept under control, kept calm or steady, composed. *Rare.* 2. 1. 50.
- Pothecary**, *n.* Aphetic form of *apothecary*, formerly in common use. *Apothecary* itself, in the sense of druggist, is now *arch.* Q 3. 2. 94.
- †**Potling**, *n.* A votary of the pot, a tippler. 4. 2. 118.
- Poxe**, *n.* †In imprecations, or exclamations of irritation or impatience. 4. 2. 70.
- Precisian**, *n.* One who is precise in religious observance; in the 16th and 17th century synonymous with *Puritan*. 3. 3. 94.
- Present**, *a.* †Immediate, instant. 4. 8. 72.
- Presently**, *adv.* †Immediately, instantly, directly. 1. 1. 5; 1. 2. 20; 4. 2. 123; 4. 5. 29.
- Prest**, *p. ppl.* Seized and forced into service. 3. 2. 68.
- Pretious**, *a.* Egregious, out-and-out, arrant. *Colloq.* 3. 2. 22.
- Pretie**, *a.* Phr. *pretty while*: Considerable in quantity or extent. *Arch.* or *dial.* 1. 2. 116.
- Priuate**, *n.* †Retirement, privacy. 3. 3. 81.
- Procede**, *v.* (*Fig.* use of more literal sense.) To grow or develop into, to become. Pro. 12.
- †**Proclue**, *a.* Inclined, prone, disposed. Q 2. 2. 28.
- Profest**, *v.* To make profession of, or claim to have knowledge of or skill in (some art or science); to make (a thing) one's profession or business. 1. 5. 125.
- Proiect**, *n.* A projection, an emanation (of some being). *Rare.* Q 3. 1. 22.
- Propertie**, *n.* †The characteristic quality of a person or thing; hence, character, nature, Q 1. 1. 76.
- Prouant**, *n.* as *a.* Of or belonging to the provant or soldier's allowance; hence, of common or inferior quality. *Arch.* 3. 1. 165.
- Prouoking**, *a.* That incites or instigates. 2. 5. 36.
- Prouost**, *n.* †An officer charged with the apprehension, custody and punishment of offenders. 3. 5. 14.

**Punto**, *n.* †1. 4. 7. 16. A moment, instant. †2. A stroke or thrust with the point of the sword or foil. See note. 4. 7. 82.

**Purchase**, *v.* To acquire, obtain, get possession of. 4. 7. 38.

**Quack-salver**, *n.* An ignorant person who pretends to a knowledge of medicine or of wonderful remedies. 2. 1. 123.

**Queane**, *n.* A jade, a hussy. 4. 10. 93.

**Rake-hell**, *n.* An utterly immoral or dissolute person. 4. 3. 14.

**Rang'd**, *p. ppl.* Placed in a specified position, situation, or company. 3. 1. 118.

**Rarely**, *adv.* Unusually, remarkably. (Freq. in 17th century.) 1. 3. 49.

**Raskall**, *n.* Used without serious implication of bad qualities, as a mild term of reproof. Q 2. 3. 20.

**Rascally**, *a.* †Poor, worthless. 3. 4. 31.

**Rats bane**, *n.* Rat-poison. 3. 5. 115.

**Rauen**, *v.* Phr. *rauen up*: To devour voraciously. *Rare*. 3. 4. 43.

**Reasonable**, *adv.* Reasonably, sufficiently, fairly. 1. 3. 50.

†**Refell**, *v.* Refute, disprove. Q 5. 1. 503.

**Reformado**, *n.* [Sp. *reformado*.] 'An officer left without a command (owing to the "reforming" or disbanding of his company) but retaining his rank and seniority, and receiving full or half-pay; a "reformed" officer.' *NED*. 3. 5. 18.

**Relieue**, *v.* To rescue, succour, aid or assist in straits. Somewhat *rare*. 2. 1. 106; 2. 5. 111.

**Reprone**, *v.* †To disprove. 3. 5. 75.

**Requir'd**, *p. ppl.* †Asked, requested, or desired to do something. 1. 2. 45.

**Resolution**, *n.* Determination; firmness or steadiness of purpose. 2. 4. 68.

**Resolute**, *v.* †1. To conclude, to settle (a thing) in one's own mind. 3. 3. 40. †2. To decide on setting out for a place. 3. 3. 51. †3. To be convinced or satisfied. 1. 5. 43.

**Respectlesse**, *a.* †Unheeding, reckless. 1. 1. 77.

**Respectiue**, *a.* Careful or regardful of something. *Rare*. Q 5. 1. 624.

**Rest**, *v. Dial.* To arrest or apprehend a person. 4. 11. 4.

**Retricato**, *n.* See note. 4. 9. 15.

**Retyre**, *v.* †To withdraw the mind, thoughts, etc., from some object or sphere. Q 1. 1. 10.

**Reuersion**, *n.* Phr. *in reversion*: An estate granted to another party, conditional upon the expiry of a grant or the death of a person. 3. 2. 38.

**Reuerse**, *n.* †A back-handed stroke or cut. 4. 9. 14.

†**Reuerso**, *n.* [Obs. variant of *reverso*.] A back blow. 4. 7. 82.

†**Reuyed**, *ppl. a.* In card-playing: to meet by venturing a larger stake than that proposed by an opponent. 4. 2. 96.

**Rewmie**, *n.* See *rheum*. 3. 4. 14; Q 3. 2. 87.

**Rheumi**, *n. Arch.* 'Watery matter secreted by the mucous glands or membranes, such as collects in or drops from the nose, eyes, and mouth, etc., and which, when abnormal, was supposed to cause disease; hence an excessive or morbid "defluxion" of any kind.' *NED*. 3. 5. 89.

**Roguish**, *a.* †Vile, wretched. 1. 4. 88.

**Rooke**, *n.* †A gull, a simpleton. 1. 5. 89.

- Rookt**, *pp.* Cheated, defrauded by cheating. Q 3. 1. 56.
- †**Rosaker**, *n.* [Alteration of *rosalgar*.] Realgar, disulphide of arsenic. 3. 5. 115.
- Rush**, *n.* Used as a type of something of no value. 1. 1. 43.
- Russet**, *n.* 1. Coarse cloth, country-made and often homespun, used for the garments of peasantry and even for country people of some means. 4. 9. 63. 2. *a.* Of a reddish brown color. 4. 9. 63.
- Rusticall**, *a.* Rustic, unmannerly, unrefined. *Arch.* 3. 1. 16.
- Sack**, *n.* *Obs. exc. hist.* A general name for a class of white wines formerly imported from Spain and the Canaries. 5. 3. 70.
- Sadnesse**, *n.* *Phr. in sadness:* †In earnest, not joking. 1. 3. 50.
- Sause**, *v.* [Form of *sauce*.] †To belabor, flog. Used figuratively here in sense of revenge. Q 3. 5. 20.
- †**Saue**, *int.* [(God save.) An imprecation. 1. 2. 1; 1. 5. 14.]
- Saue**, *v.* *Phr. to save your longing:* To anticipate and so prevent it. 1. 3. 29.
- †**S'blood**, *int.* [(God's blood.) An imprecation. Q 2. 1. 1; Q 3. 2. 98.]
- †**Scander-bag**, *a.* Rascally 1. 3. 26.
- Scarabe**, *n.* 'In early use, a beetle of any kind (chiefly referred to as supposed to be bred in and to feed upon dung). Now *rare exc.* as applied to the scarabæid beetle, *Ateuchus sacer*, revered by the ancient Egyptians.' *NED.* Q 2. 2. 76.
- Seauenger**, *n.* One who does 'dirty work'; a dishonorable person. 2. 2. 12.
- Scot**, *n.* *Phr. to pay scot and lot:* To pay a tax levied by a municipal corporation in proportionate shares upon its members for the defraying of municipal expenses. Also *fig.*, to pay thoroughly, to settle with. 3. 7. 11.
- Scot-free**, *a.* Free from payment of 'scot', tavern score, fine, etc. 3. 7. 15.
- †**Scroyle**, *n.* A scoundrel, wretch 1. 1. 47. See note.
- Scurry**, *a.* Worthless, contemptible. Somewhat *arch.* Q 2. 3. 153.
- †**Sdeath**, *int.* [(God's death.) A euphemistic oath. 2. 1. 82.]
- †**Sdeynes**, *int.* [Shortened form of *God's deynes*, *God's dines*. †*Dines* (*dignesse*).] In *phr. by God's dines:* By God's dignity or honour. 2. 1. 68; 2. 2. 21.
- See**, *v.* To ensure by supervision or vigilance that something shall be done or not done. 2. 1. 7.
- Selected**, *ppl. a.* Choice, 'select.' 1. 2. 48.
- Sensiue**, *a.* †Capable of sensation. 2. 3. 69.
- Seruant**, *n.* †A professed lover. 4. 2. 1; 4. 2. 9.
- Seruator**, *n.* One who serves in war, a soldier. *Obs. exc. hist.* 2. 4. 59.
- Seuen-night**, *v.* [*Obs. form of sennight.*] *Arch.* A period of seven (days and) nights, a week 3. 5. 70.
- †**Sfoot**, *int.* Shortened form of *God's foot*. In some jocular oaths the substantive has no meaning in its connection, being substituted for some word of solemn import. 2. 4. 25.
- Shadow**, *v.* To intercept or dim the light of. 1. 3. 121.
- Shame**, *v.* To become or be ashamed. *Obs. exc. dial.* 2. 5. 97.
- †**S'hart**, *int.* [(God's heart.) An imprecation. Q 3. 4. 66; Q 3. 5. 11.]
- Shew**, *v.* [*Arch. form of show.*] *Appear.* 1. 3. 48; 1. 4. 34.

**Shilling**, *n.* An English silver coin, first issued by Henry VII, in whose reign it weighed 144 grains. 1. 4. 90.

**Shoue-groat**, *n.* Same as shovel-board. 'A game in which the players shove or drive by blows of the hand pieces of money or counters toward certain marks, compartments, or lines marked on a table.' *CD.* 3. 5. 17.

**Signe**, *n.* †A mere semblance of something. 3. 1. 58.

**Simple**, *i. n.* A medicine or medicament composed or concocted of only one constituent; hence a plant or herb employed for medical purposes. *Arch.* 3. 5. 80. 2. *à.* Phr. *as simple as I stand here*: Of low rank or position. 1. 2. 6.

**Sirra**, *n.* *Arch.* A term of address used to men or boys, expressing contempt, reprimand, or assumption of authority, on the part of the speaker. 5. 1. 1.

†**S'lid**, *int.* [(God's lid (eye).] An imprecation. 2. 4. 1; 2. 4. 28.

†**S'light**, *int.* [(God's light.)] Used as a petty oath or exclamation. 3. 4. 65.

†**Slip**, *n.* A counterfeit coin. 2. 5. 147. See note (2. 5. 146).

**Slops**, *n.* Wide baggy breeches or hose, of the kind commonly worn in the 16th and 17th century. Chiefly *Dial.* 4. 2. 121.

**Slubberd**, *p. ppl.* Chiefly *dial.* Hastily put together, performed carelessly. Q 5. 1. 526.

†**S'lud**, *int.* [Corruption of *S'lid*.] An imprecatory expression. 4. 1. 6.

**Smocke**, *n.* A woman's undergarment, a shift or chemise. *Arch.* or *dial.* 1. 2. 74.

**Smoke**, *v.* To drive out or away by means of smoke. Used *fig.* here. 4. 4. 26; 4. 10. 35.

**Snuffe**, *n.* Phr. *to take it in snuff*. To take offence or umbrage (at

a thing). *Obs. exc. arch.* 4. 2. 101.

**Sod**, *ppl. a.* Phr. *Twice sod*: Twice boiled, hence *stale*, *unpalatable*. 4. 10. 42.

**Soft**, *a.* as *int.* Used as an exclamation with imperative force, either to enjoin silence or deprecate haste. *Arch.* Q 1. 1. 82.

†**Soldado**, *n.* [Sp. *soldado*, a soldier.] A soldier. 4. 2. 119.

**Somewhat**, *n.* 1. A certain amount, *esp.* in the way of statement, information, etc. 2. 1. 25. *Arch.* 2. Some (material or immaterial) thing of unspecified nature, amount, etc. Q 1. 1. 147; 2. 2. 25. *Arch.* or *dial.*

**Sort**, *n.* A group a troop, a company. *Obs.* or *prov.* 1. 3. 110; 2. 4. 3; 4. 1. 7; 4. 3. 14.

†**S'oule**, *int.* [(God's soul.)] An imprecation. Q 3. 1. 197.

**Speech**, *n.* Uttered opinion, report. *Arch.* 3. 3. 61.

**Sped**, *p. ppl.* Been fortunate or prosperous. 2. 5. 68.

†**Spittle**, *n.* Form of *spital*. A hospital, properly a hospital for lazars. Q 2. 3. 229.

**Spring**, *v.* †To cause to spring up or arise. 1. 1. 14.

**Spur-lether**, *n.* A strap by which a spur is secured to the foot. 2. 1. 83.

**Squibbe**, *n.* A ball or tube filled with gunpowder, sent or fired swiftly through the air or along the ground, exploding somewhat like a rocket. *Prol.* 22.

**Squire**, *n.* A pimp, a procurer. 4. 8. 134.

**Stale**, *v.* Make common or cheap. 2. 1. 59.

**Stay**, *v.* 1. Restrain, check, hold. 2. 5. 148. 2. To rest, depend. 3. 3. 55.

**Stewes**, *n.* A brothel. 2. 1. 63; 2. 5. 5.

†**Stoccata**, *n.* [Form of *stoccade*.] A thrust with a sword, one of

- the movements taught by the early fencing-masters, as in the 16th and 17th centuries. 1. 5. 153; 4. 7. 82.
- Stock-fish**, *n.* Certain gadoid fish which are cured by splitting and drying hard without salt. 3. 4. 65.
- Stockada**, *n.* See *stockado*, and *Intro.*, p. xv. Q 1. 3. 227.
- †**Stockado**, *n.* Form of *stoccata*. Q 1. 3. 172.
- Stomack**, 1. *n.* Spleen, anger, cholera. 2. 1. 90. 2. *v.* †To hate, resent. 3. 4. 36.
- Stomacher**, *n.* 'A part of the dress covering the front of the body, generally forming the lower part of the bodice in front and usually projecting down into the skirt or lapping over it—the name being given to the whole front piece covering the pit of the stomach and the breast'. *CD.* 1. 3. 122.
- Strumpet**, *n.* as *a.* Like a harlot. 4. 10. 44.
- Sublate**, *v.* To take or carry away, remove. *Rare.* Q 2. 3. 201.
- Suburbe-humor**, *n.* Suburban; suited to the suburbs, or to the less well regulated parts of the city. 1. 3. 137.
- Suppressed**, *p. ppl.* Oppressed. Q 4. 1. 127.
- Sure**, *adv.* Certainly, surely. 5. 3. 94.
- Suspect**, *n.* †Suspicion. 2. 3. 71.
- Swinge**, *v.* To beat, to whip. 2. 2. 31.
- Take**, *v.* 1. To succeed, be effective, take effect. *Rare.* 4. 5. 14; 4. 5. 15. 2. *n.* Phr. *take the wall of*: 'To pass (one) on that part of the road nearest the wall (this, when there were no sidewalks, was to take the safest and best position, usually yielded to the superior in rank)'. *CD.* 3. 5. 59.
- Tall**, *a.* †Bold, brave valiant. 4. 7. 128; 4. 8. 9; 4. 11. 47.
- Tankard-bearer**, *n.* †One who, when London was very imperfectly supplied with water, fetched water in tankards, holding two or three gallons, from the conduits and pumps in the street. Such persons were compelled to wait their turn to draw water. *CD.* 1. 3. 112.
- Tast**, *n.* †A trial, test, examination. 5. 5. 17.
- Tauerne-token**, *n.* A token is issued by the keeper of a tavern for convenience of change. Tavern-tokens were largely issued in England in the seventeenth century. Phr. *to swallow a tavern-token*: †To get drunk. 1. 4. 56.
- Tell**, *v.* To count, enumerate. *Arch. or dial.* 2. 1. 5.
- Teston**, *n.* A name given both officially and popularly to the shilling coined by Henry VIII, from its resemblance in appearance to a silver coin of Louis XII of France. The value of the coin was reduced later to sixpence. A name for the sixpenny piece. 4. 2. 105.
- That**, *n.* When. 1. 3. 47.
- Three-farthings**, *n.* The name of a silver coin of the value of three farthings issued by Queen Elizabeth. 2. 1. 70.
- Three-pild**, *a.* †Of the highest quality, refined, exquisite. 3. 3. 39.
- Tickle**, *v.* To beat, chastise. 4. 4. 18.
- Tick-tack**, *n.* †An old variety of backgammon, played on a board with holes along the edge, in which pegs were placed for scoring. 3. 3. 96.
- Tightly**, *adv.* Effectively vigorously. *Dial.* 2. 2. 36.
- Tl-he**, *v.* [*Obs. form tehee.*] A titter, a giggle. 1. 4. 80.
- Tlmbrell**, *a.* ?A figure of a tim-

- brell, *i. e.* a musical instrument of percussion, a tambourine. Q 1. 4. 130. See *Tumbrell-slop*.
- To**, *prep.* In comparison with. 3. 3. 62.
- Toledo**, *n.* Name of a city in Spain, long famous for its manufacture of finely tempered sword-blades. Short for *Toledo blade, sword*. A sword or sword-blade made at Toledo, or of the kind made there. 3. 1. 153.
- Touch**, *v.* To pertain or relate to, to concern. *Obs.* or *arch.* 4. 8. 112.
- Touching**, *vbl. n.?* The act of sexual contact. 4. 8. 114.
- Toward**, *a.* 1. †Approaching, imminent. 1. 1. 1. 2. Willing, obliging, docile. 2. 1. 18.
- Toy**, *n.* †1. A light or facetious composition. *Arch.* 1. 5. 72; 4. 2. 10. 2. †A foolish or idle fancy. 4. 8. 35. 3. A trifle. 4. 8. 83.
- †**Trecher**, *n.* [Form of *treacher*.] A traitor, a cheat. 4. 10. 42.
- Trencher**, *n.* A wooden plate or platter for the table or the kitchen. 5. 5. 62.
- †**Trinidad**, *n.* So called from the island of *Trinidad*. Trinidad tobacco. 3. 5. 87.
- Trolan**, *n.* A boon companion, sometimes used loosely as a term of opprobrium. 4. 4. 23.
- Troll**, *v.* To sing in the manner of a catch or round; also, to sing in a full, jovial voice. 1. 3. 65.
- Troth**, *n.* Truth, verity, as in *troth* (a phrase used interjectionally, and often colloquially reduced to *troth*). 1. 5. 78; 2. 4. 8; 3. 1. 16.
- Trusse**, *v.* To adjust and draw closely the garment of; also, to draw tight and tie, as laces or points. 1. 3. 35.
- Tonnell**, *n.* [Form of *tunnell*.] Fig. A nostril. *Rare.* 1. 4. 90.
- Tumbrell-slop**, *n.?* Form of *timbrél*. A pair of slops decorated with timbrels. See *slops* and *timbrél*. 2. 2. 25.
- Turne**, *n.* 1. A spell, as of work. 1. 3. 111; 1. 4. 60. 2. Phr. *Serve my turn*: To be sufficient for the purpose, occasion or emergency; answer the purpose. 1. 3. 108.
- Tyring-house**, *n.* *Obs.* or *arch.* A dressing-room, *esp.* the room or place in which the actors dressed for the stage. Prol. 17.
- Unconscionable**, *a.* Inordinate, enormous. 1. 2. 91.
- Use**, *v.* To frequent, visit often or habitually. 1. 4. 71; 5. 1. 21.
- Vagrant**, *a.* Pertaining to one who wanders. 3. 7. 48.
- Valne**, *n.* Particular style, character, disposition, or cast of mind. 3. 1. 34.
- Vapour**, *n.?* Depression of spirit, dejection, 'spleen'. 2. 1. 102.
- Varlet**, *n.* A city bailiff or serjeant. 4. 9. 71; 4. 9. 76; 5. 2. 23.
- Vent**, *v.* To give utterance, expression, or publicity to. 4. 2. 110.
- Vente**, *n.* [Form of *venter*.] Q 1. 4. 162.
- Venter**, *n.* Phr. *at a venter*: At hazard, at random. See note. 2. 3. 10.
- Ventricle**, *n.* 'Ventricles of the brain, a series of connecting cavities, containing fluid, within the brain, continuous with the central cavity of the spinal cord.' *CD.* Q 3. 1. 45.
- Venue**, *v.* A thrust, a lunge. 1. 5. 151.
- Viaticum**, *n.* Provision for a journey. 1. 2. 92.
- Villaine**, *n.* Used here in affectionate or jocose reproach. Q 2. 3. 22.
- Virginal**, *n.* 'A spinet, or small

- harpisichord, usually quadrangular in shape and without legs, very popular in England in the sixteenth and seventeenth centuries. The word is much used in the plural.' *CD.* Q 2. 3. 188.
- Vn-brae'd**, *ppl. a.* With points or braces removed. 1. 3. 38.
- Vnseason'd**, *a.* Irregular, intemperate, inordinate. 1. 2. 33.
- Vn-witch'd**, *p. ppl.* Freed from the effects of witchcraft, disenchanted. *Rare.* 4. 9. 19.
- Vpsolve**, *v.* Solve, explain. 1. 4. 33.
- †Vp-tailes all**, *n.* Confusion, riot. 1. 4. 94.
- Vtter**, *v.* To dispose of to the public or in the way of trade. *Obs.* except in the specific sense of putting money, etc. into circulation. Q 3. 1. 196.
- Vyed**, *ppl. a.* †Offered as a stake, played for a wager with. 4. 2. 96.
- Vvarne**, *v.* Bid, summon. Q 5. 1. 380.
- Weale**, *n.* †The state. 2. 3. 16.
- Weede**, *n.* A garment of any kind. *Prol.* 13.
- What**, *adv.* Why. 3. 6. 43.
- Whorson**, *n.* †A bastard; used generally in contempt, or in coarse familiarity, and without exactness of meaning. 1. 2. 27; 4. 2. 137.
- Wight**, *n.* A person, whether male or female. 1. 3. 113.
- Will**, *v.* †Request, bid, order. 4. 8. 66.
- Wind**, *n.* *Phr. to have in the wind:* To be on the scent or trail of, to perceive and follow. 2. 3. 55.
- Woort**, *n.* A plant, herb, vegetable. 3. 5. 86.
- Writhen**, *pp.* Wrenched, contorted. 3. 5. 10.
- †Wusse**, *i. v.* Form of *wis*. 'A spurious word, arising from a misunderstanding of the Middle English adverb *iwis*, often written *i-wis*, and in Middle English manuscripts *i wis*, *I wis*, whence it has been taken as the pronoun *I* with a verb *wis*, vaguely regarded as connected with *wit* (which has a preterit *wist*).'*CD.* 4. 2. 109.
- 2. adv.** Certainly, truly, indeed. 1. 1. 37. •
- Yet**, *adv.* At or in the present time or juncture. 4. 10. 35.
- Zany**, *n.* †? An attendant. Q 2. 3. 54.

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## ERRATA

Page 31, stage-direction, for M<sup>r</sup>. read M<sup>r</sup>.

„ 32, l. 94, for give read give.

„ 33, footnote to l. 38, for sir.] read fir.].

„ 33, footnote to l. 38, for sir 1640 read Sir 1640.

„ 35, [9] should be printed after l. 41 instead of after l. 42.

„ 35, footnote to l. 48, for courtfie read court'fie.

„ 40, stage-direction, for *Enter Lorenzo* read *Enter Lorenzo*.

„ 41, stage-direction, for M<sup>r</sup>. read M<sup>r</sup>.

„ 45, l. 29, for m<sup>rs</sup> read m<sup>rs</sup>.

„ 45, footnote to l. 29, for m<sup>rs</sup>. read m<sup>rs</sup>.

„ 49, l. 65, for M<sup>r</sup>. read M<sup>r</sup>.

„ 49, l. 80, for melancholy read melancholy'.

„ 49, footnote to l. 88, for 81 read 88.

„ 51, l. 95, for Ieurie read Iewrie.

„ 53, [13] should be printed after l. 107 instead of after l. 108.

„ 62, [17] should be printed before l. 108 instead of before l. 107.

„ 70, footnote to l. 227, for *stockada* read *stockado*.

„ 73, footnote to stage-direction, for *The Old Jewry* read *The Old Jewry*.

„ 79, l. 119, for And read An.

„ 83, add footnote to l. 5, [*Exit*. G

„ 85, footnote to l. 15, for I'st, read I'ft.

„ 89, footnote to l. 21, for ny G read my G.

„ 95, add footnote to l. 2, nor] not. B.

„ 102, add 5 before l. 5.

„ 109, l. 93, for you fir read you, fir.

„ 109, l. 101, for self-loue read selfe-loue.

„ 110, [35] should be printed before l. 103 instead of before l. 104.

„ 111, footnote to l. 120, for 121 read 120.

„ 114, stage-direction, for *Enter Musco* read *Enter Musco*.

„ 116, [38] should be printed before l. 220 instead of before l. 221.

„ 127, l. 122, for And heare read And, heare.

„ 130, l. 169, for now read now,

„ 131, footnote to l. 54, for fish read fifth.

„ 133, l. 66, for M<sup>r</sup> read M<sup>r</sup>.

„ 133, l. 6, for M<sup>r</sup> read M<sup>r</sup>.

„ 135, l. 57, for stood of read stood out of.

„ 138, stage-direction should be printed after l. 121 instead of  
after l. 120.

„ 139, [41] should be printed after l. 108.

„ 139, stage-direction should be printed after l. 116 instead of  
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„ 141, stage-direction should be printed after l. 139 instead of  
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„ 155, stage-direction, for M<sup>rs</sup>. . . . M<sup>r</sup>. read M<sup>rs</sup>. . . . M<sup>r</sup>.

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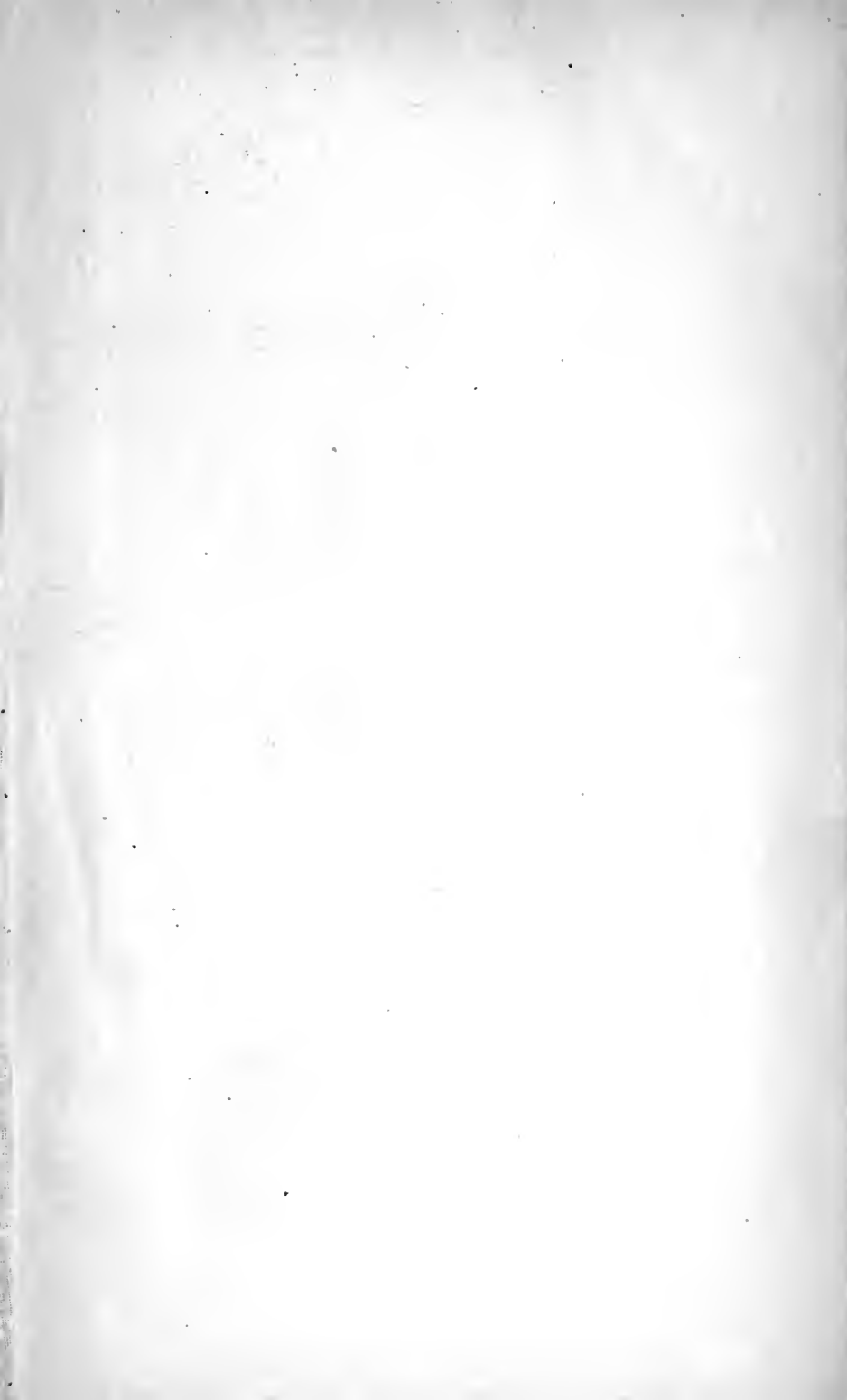
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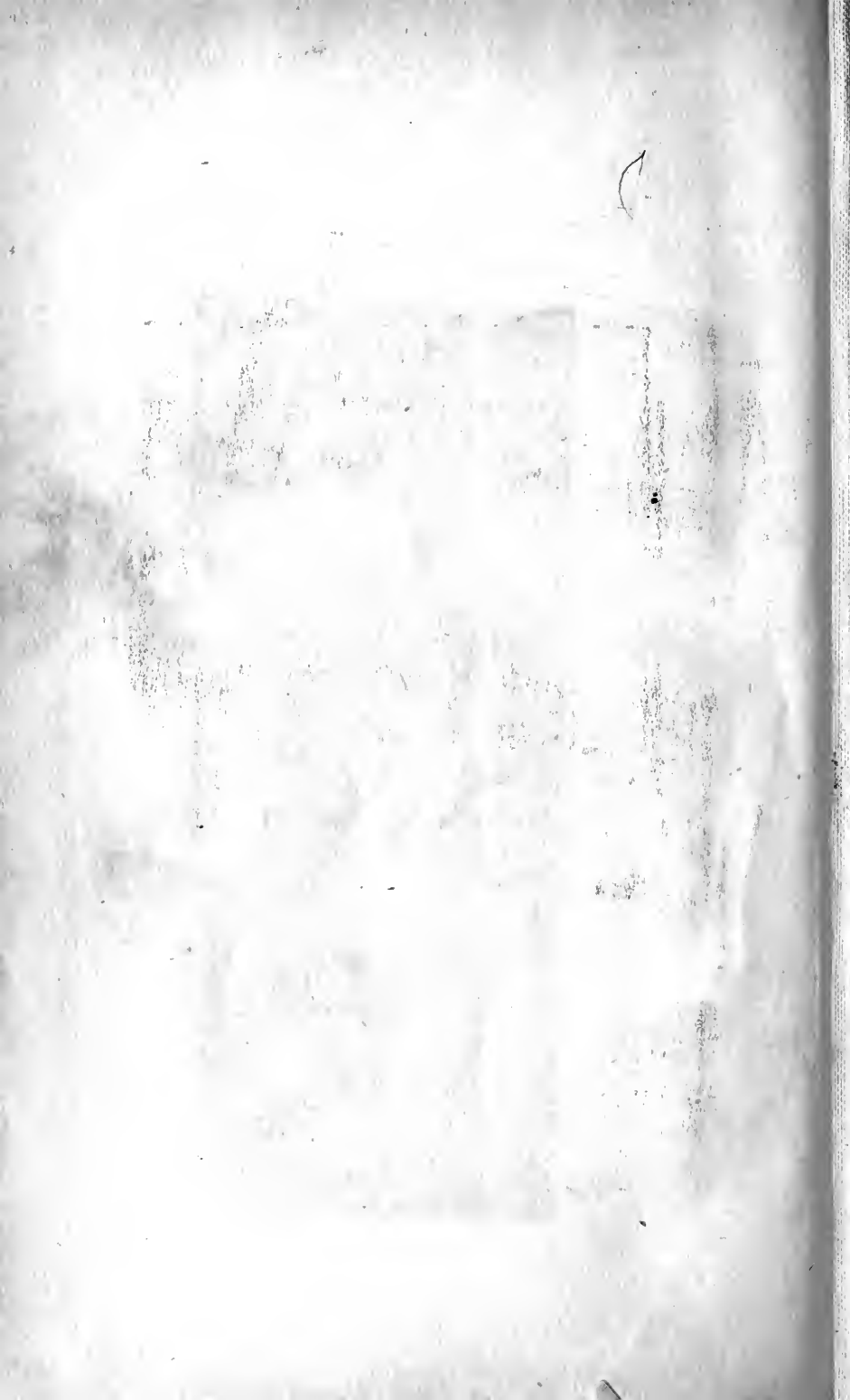
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